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*From a Pen and Water Colour  
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# THE VILLAGES OF ENGLAND

*By*  
A. K. WICKHAM

LONDON  
B. T. BATSFORD LTD.  
15 NORTH AUDLEY St., W.1

To  
G. H. B.  
and the  
B. H. S.

\* \* \* \* \*

No County hath cause to complain with the *Grecian Widdowes*, that they are neglected in the daily *Ministration*. God hath not given all *Commodities* to one, to elate it with pride, and none to others to deject them with pensiveness; but there is some kind of equality betwixt the Profits of Counties to continue commerce, and ballance trading in some proportion.

We have therefore in this work taken especial notice of the several *commodities* which every *Shire* doth produce. And indeed God himself enjoyneth us to observe the variety of the Earths productions, in this kind. For speaking of the land of *Havilah*, where (saith he) there is *Gold*, and the gold of that land is good, there is *Bdellium*, and the *Onix-stone*. See here how the holy spirit points at those places where God hath scattered such treasure, and the best thereof in all kinds, that man (if so disposed) may know where to gather them up.

I confess *England* cannot boast of *Gold*, and *precious Stones*, with the land of *Havilah*, yet affordeth it other things, both above and beneath ground, more needful for man's being. Indeed, some shires, *Joseph-like*, have a better coloured coat than others; and some with *Benjamin* have a more bountiful messe of meat belonging unto them. Yet every County hath a *Childs portion*, as if God in some sort observed *Gavel-kind*, in the distribution of his favours.

THOMAS FULLER, 'The History of the Worthies of  
England,' 1662, Chapter 2.

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## FOREWORD

BY M. R. JAMES, O.M., LITT.D., F.S.A., F.B.A.,  
PROVOST OF ETON COLLEGE

THOSE who have had the good fortune to spend a happy childhood in an English village are sure to welcome this book. Possibly most of all the children of the Parsonage, among whom I am proud to number myself, and of the Hall. It is they who are likely to have kept the most intelligent sympathy with the life and the look of their own village—always, of course, *the* village to them—and consequently can most easily extend that sympathy and affection to the villages of England as a whole. They have gone errands among parishioners, have haunted old cottages, and made friends with old people. They can call the fields by their names, and to them each pond and stream and copse has told its secrets. As years go on, and more of the world becomes known, the place which once furnished all their standards, and about which they never thought to ask whether it was beautiful or ugly, comes to be compared with others, of many kinds, perhaps in many lands : and then it is that one has earned the right to say ‘ The villages of England are things to be loved and cared for.’

But though I claim, I think with obvious right, that it is the children of the Village who have the root of the matter in them, it would be both churlish and ridiculous to exclude the denizens of *The Laburnums*, *Blockley Road*, from the number of those who can appreciate what this book has to tell and show them. Nay, it is likely that among town dwellers may be found the most diligent searchers-out of quiet beauties and the most jealous preservers of them. Covering wide stretches of England in car or on bicycle, they will be alert to mark, what Mr. Wickham sets forth, the variety of material, the ways in which it is handled, the influences of soil, of hill and plain and sea, which go to make up not a picture but a panorama of tranquil delights. And whether they be country-bred or town-bred, they cannot, I think, fail to be caught by the fascination of the background of history which gives meaning to the sights they see and the names they hear.

How fair it all is to look upon, and how easy to deface ! Let this book teach many to see the beauty and inspire them to defend and increase it.

## PREFACE

SOME six years ago, on returning from a visit to Germany, I happened to enter Messrs. Batsford's establishment, then in High Holborn. It occurred to me that while the Germans could launch, in great numbers and for a few Marks, so excellent a series of illustrated manuals as 'Die Blauen Bücher,' English students who want illustrations for their subjects have to hunt in periodicals or in larger and more expensive works. It seemed to me that it might be possible to issue a similar series on, say, the Eighteenth-century Architects, Western Church Towers, Post-War Building, etc., for a few shillings. Books like these would, I believe, be of great general advantage and would rally popular support to many good causes. Mr. Batsford was extremely sympathetic and at once invited me to start the series. This, however, was not at all what I had intended, for I had had no thought of writing anything myself. However, I took up the challenge and after discussing various subjects, it was decided that I was to write one on 'Villages,' and somebody else would do 'Abbeys,' and somebody else 'Modern Art.' So I set to work and selected a number of photographs of villages to illustrate the counties, and wrote a very short introduction on which Mr. F. E. Howard, whose advice I sought, passed a merciless criticism. But the obstacles in selecting appropriate subjects were greatly exceeded by the difficulties of finding suitable authors and inducing them to carry through their tasks. Consequently my 'Villages' was left for some years high and very dry. Then Mr. Basil Oliver's 'The Cottages of England' appeared, and Mr. Batsford asked me to enlarge my original plan and to write 'The Villages of England' as a companion volume. Thus, now that my interest was aroused and my studies widened, I agreed to do, and the book, in its present form, while modest enough, is a more ambitious work than I had at first planned.

Meanwhile the original project is suspended, largely owing to the prevailing severe depression, which in Mr. Batsford's opinion, makes it doubtful if sufficient support can be counted on for the large edition which is necessary for publication at a cheap price. Mr. Batsford doubts if the type of public is as large here as in Germany. Possibly he is right. The British public has supported worse accusations. Let us hope that improved conditions may soon encourage Mr. Batsford to attempt its education.

I have given this account of its origin in order to defend this work against the numerous charges which may be made against it. It does not claim much originality. On the technical side it owes almost everything to Mr. Basil Oliver's admirable book, to the late Mr. C. F. Innocent's 'Development of English Building Construction,' and to the special numbers of the *Studio* for 1906 and 1912. For much of the information on building stones I am indebted to the late Mr. J. Watson's 'English and Foreign Building Stones,' and to the kind permission of the Cambridge University Press to quote from this and Mr. Innocent's book. The section on Place-Names is taken, with the generous approval of their secretary, from the introductory volumes of the English Place-Name Society. The scheme of the book is to some extent due to Mr. F. E. Howard's harsh aspersions on my original and rather sentimental proposal to adopt a county classification. To Mr. E. C. Pulbrook I owe the idea of the quotation from Fuller (on page 19). To my publisher most of the rest of the book is due. He has been indefatigable in finding me the illustrations I have desired, and, indeed, in assisting me in every possible way. To his nephew, Mr. Brian Cook, I am indebted for the drawings reproduced on pages 7, 15, 18, 21, and 46, also for the design on the wrapper and the map at the end, adapted by permission from the excellent coloured geological map published by the Ordnance Survey. I am much obliged to Mr. Sydney R. Jones for the charming frontispiece of Horley and the drawings on pages 32 and 41

## PREFACE

from the 'Village Homes of England,' illustrated by him and published by the *Studio* in 1912. They are now reproduced by the courtesy of the Editor, as also is Mr. H. P. Clifford's drawing on page 44, which was used in the Spring number of the *Studio* 1908. I am indebted to Mr. W. Curtis Green, A.R.A., F.R.I.B.A., for his drawing reproduced on page 25, to Mr. F. L. Griggs, R.A., for his five charming drawings (on pages 1, 3, 6, 13 and 19), reproduced by permission of Messrs. Macmillan & Co., Ltd., and to Mr. James Macgregor, A.R.I.B.A., for that on page 16.

I should like, particularly, to express my appreciation of the two photographs (3 and 4) by Aerofilms Ltd. In the future aerial photographs are likely to play an increasing part in subjects like mine, of which it is often very difficult to obtain a comprehensive view from the ground.

I am indebted also to the following for permission to reproduce their splendid photographs: Mr. E. Ashford, of Kimmeridge (66); Dr. G. Granville Buckley, of Bury, Lancs. (73); Mr. B. C. Clayton, of Ross-on-Wye (5, 7, 11, 15, 16, 26, 35, 54 and 76); Mr. Fred H. Crossley, F.S.A., of Chester (69 and 75); Mr. E. Dockree, of Clapham (62); Messrs. Dolby Bros., of Stamford (48, 49, 50, 51, 52 and 53); Mr. Herbert Felton, F.R.P.S. (18, 63 and 72); Messrs. Gibson & Sons, of Hexham (101); The Great Western Railway (22, 36, 77, 82 and 94); Mr. George Hepworth, of Brighouse (100); Mr. Arthur Hill, of Abbots Bromley (74); Mr. O. J. Hunwood, of Nether Wallop (29); Messrs. Hobbs & Sons, of Blandford (2); Messrs. F. Frith & Co., Ltd., of Reigate (6, 8, 12, 14, 20, 21, 27, 28, 30, 31, 37, 39, 41, 43, 46, 47, 61, 68, 71, 79, 83, 84, 85, 86, 89, 91, 95, 96, 98, 99, 102, 103 and 104); *The Lincolnshire Echo* (44 and 45); The Photochrom Co., Ltd. (17, 40 and 80); Ridley's Studios of Tenterden, Kent (38); Mr. Will F. Taylor, of London (13, 57, 92 and 93); Messrs. Valentine & Sons, Ltd., of Dundee (9, 10, 32, 33, 64, 65, 67, 70, 87, 88, 97 and 105); Mr. F. R. Yerbury, Hon. A.R.I.B.A. (25). Of these I should like to mention in particular Mr. B. C. Clayton, Mr. Fred H. Crossley, Messrs. F. Frith & Co., Ltd., Mr. Will F. Taylor, and Messrs. Valentine & Sons, Ltd., from whose fine series of photographs I have largely drawn.

To divide England into five distinct regions, some of which cut across many geographical and sentimental ties, and often too, across the geological formations which are their principal justification, is obviously an arbitrary and rather risky proceeding. I must confess, indeed, to some of the impatience of the theorist in finding, in the course of many happy wanderings over many parts of our country, types which were obstinately out of their proper regions. Like the war critic at the front, I have found many trenches which were not on my map, and yet I have tried to persuade myself that my map was not therefore wrong. If, however, to every generalisation there should be added several qualifications, and for every *is* there should be written *is a tendency to be*, it is surely better to state this warning here once and for all than to scatter a plague of doubts about the whole book. I believe, indeed, that the method which is here adopted, while capable of great elaboration, is the most helpful approach to the subject, and that it has not been applied comprehensively before. As such I leave it to the consideration of those who have a mind to study, and then to protect, one of the most lovable and most characteristic products of our English soil.

A. K. WICKHAM

April 1932

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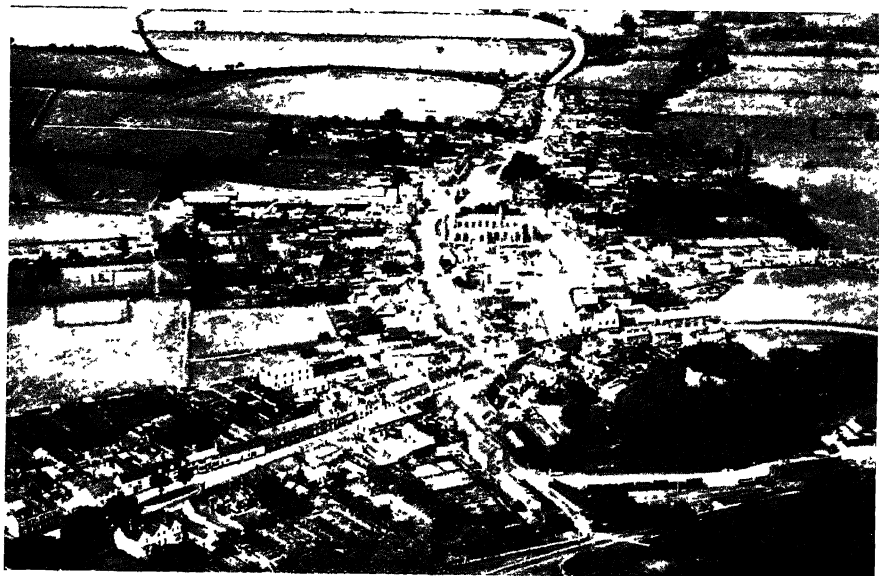
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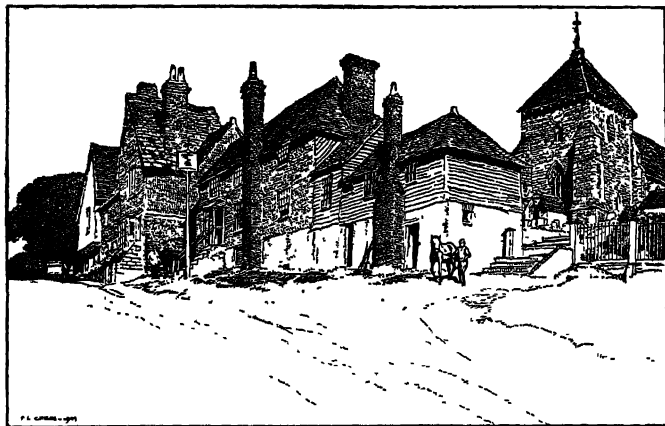


*Photo. Aerofilms Ltd.*



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3. CLARE, SUFFOLK
4. OLD CLEEVE, SOMERSET



RUDGWICK, SUSSEX

*Drawn by F. L. Griggs, R.A.*

## THE VILLAGES OF ENGLAND

### I

#### INTRODUCTION

THERE are some countries, like Scotland, which God has made beautiful but to which the natives have added little of beauty themselves. There are others, like the province of Holland, to which God has given the skies and much water and a little foundation, and which owe everything else of beauty, and in Holland even much of the soil itself, to the generations who have lived and worked there. Between these extremes, within the pale of European civilisation, stands, or stood once as some will say, our land of England. It was not a bleak and watery land before civilised man set his mark upon it, but it was not a land which without him would count for much. No wild mountains or desert unreclaimed inspire in Englishmen the love of their native earth, but their affection does not depend wholly on the inheritance left them by their ancestors. A street in Amsterdam or a level well-used space of earth is the inheritance of the Dutchman, a lonely purple mountain is the essence of the landscape which the Scotsman boasts, but we in England delight in a different thing. In the measure in which our love of England is fed by a love of beauty, it is the harmony between the work of nature and of men which we here appreciate, and in our own country we feel most at home with nature because nature has here been

## INTRODUCTION

most gently touched and used by men. If the Rockies or the Kenya Highlands, instead of Scotland, were at our doors, some of us would travel there for our holidays instead, and, like the Scotsman, still live in England. It is an ephemeral and one-sided satisfaction that an uncivilised landscape gives.

We are, however, not alone in the possession of this advantage. Our country was once but a frontier province of western civilisation, and most of the countries of Europe, and many of Asia too, have a scenery which owes its completed charm to the impress which humanity has given it in many centuries of art and labour. And, moreover, none of them has besmirched so great a proportion of their land as we have done : the Industrial Revolution has worked, and is still working, greater ravages with us than anywhere else. Yet we claim that the one feature of the English landscape which more than anything else still distinguishes it from the civilised landscape of other countries is the English village, with its immediate environment, parks, relatively large farms, and small enclosed fields. However much destruction the railway, standardised industrial products, especially cheap bricks in the pre-war era, and motors and electricity in our own, may have worked, enough survives to make our villages the peculiar feature of our landscape, infinitely worth attention, and infinitely worth preservation. At their best they represent the union of nature and art in the elemental simplicity of each : art in the broad sense of the work of men—for artlessness is of the essence of their beauty—and nature in their setting and in the uses to which centuries of labourers, planters, and gardeners have bent her. Nature, too, in her simplicity : for astounding outlines, the vast, the weird, or the surprising, are as little the features of our landscape as of our character, and in our villages, unpretentious but rarely monotonous, there is the feeling of the blend of landscape and of character, the two features to which English art has always been peculiarly sensible, even to the exclusion of elements more justly valued abroad.

The object of this work, however, is not to add one more expression of sentiment to a subject which is always, and rightly, being well worked in that vein. It is intended rather as a popular introduction to English rural topography, and it will achieve its aim if it should succeed in giving a fair impression, say, to an intelligent foreigner, of what is best and most typical in village scenery in the different regions of England.

\* \* \*

Most forms of art have been determined by the three factors of place,

## INTRODUCTION

date and individual genius. A village is but rarely a deliberate work of art, and it does not, like a painting or a piece of sculpture, owe its existence and character to an individual will. Cases of this, indeed, exist. *Milton Abbas* in Dorset (2), *Chenies* in Buckinghamshire, clearly reflect the mag-



FRAMFIELD, SUSSEX

*Drawn by F. L. Griggs, R.A.*

nanimous design of great landowners who have decided that their dependants should live picturesquely. At *Milton Abbas*, in the eighteenth century, the Earl of Dorchester, finding the village which he had just bought too close to his house, destroyed it completely and rebuilt it bodily as it stands to-day. *Lympsham* in Somerset is mainly the work of a mid-Victorian 'squarson,' whose tenants were intended to find in the style of their houses a further link with the Church; the Gothic Revival has oozed from his manor and grounds, where it luxuriates, over the surrounding cottages.

In the future, the element of conscious design is likely to play an increasingly important part in village development, and under modern conditions, when the squire is losing his land and his money, this must more and more be largely under official guidance. Now that we can no longer trust our English soil spontaneously to put forth the buildings which suit it, this is at least better than that things should be left to the speculating builder, who, unlike the County Councils, is not in the last resort the servant of the public. To this extent we are in a better position than we were in the last century, when the great majority of houses built seem to have had

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the single advantage of cheapness. Generally the Council houses have at least eschewed that. They do succeed in housing their inmates decently, if not beautifully, and none of us have the right to deny that this is the first consideration. Nor is it a valid objection that the farm labourer often cannot afford his rent ; he often can, but it is clear at least that, the more new houses are built, the more the old and cheaper ones will be free for him. In the long run, even if not immediately, the poor everywhere, both in town and country, must benefit by good new construction, and most argument to the contrary—and how often we hear it !—has a strong savour of casuistry. When the new houses find no tenants it will be time to protest against their being built ; in the meantime let us reserve our indignation for their position or their style, and for the vandalism and disregard of local surroundings which their designers often display. A row of slate upon a skyline is an unpardonable offence, and so is the employment of such materials as asbestos tiling or sham half-timber, the destruction of a beautiful cottage where it might be repaired, or the felling of trees without fresh planting. It would be no bad rule if for every new house five new trees should be planted in its neighbourhood, and for every tree cut down two be put in its place. And there is this comfort : the red tile and white plaster which are frequently employed are a great improvement on the slate and dingy brick of many Victorian and pre-war erections. Good material is one-third of the battle, the design and the position the rest of it.

\* \* \*

In its broad outlines and taking the best examples, the chronology of the English village is simply stated. It owes its name and its site to the epoch of invasion and settlement, its church and its monastic or feudal remains to the Middle Ages, and its cottages, and its condition generally, to the relatively short period between the end of the fifteenth and the beginning of the nineteenth centuries. There are scarcely any humbler dwellings surviving from before this period, and those which have been built since, however numerous and important, are not those which have given our subject its character or which excite our attention and admiration. They are the standardised products of the Industrial Revolution, and in no sense the work of the local genius.

\* \* \*

The sites which the early inhabitants of the country chose for their settlements were naturally determined by economic considerations, and the

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physical and, to some extent, the geological map will usually give a simple explanation. Good water and good soil are the elementary needs of the settler everywhere, and the Celt, the Roman and the Teuton established their communities where these needs were most easily satisfied. In England, since the Stone Age, military considerations have, fortunately, never been predominant: the rock village fortresses of other lands have no counterparts here. Historians have shown that, for reasons of defence, the new Teutonic villages were more concentrated than those of the Celts which they displaced, and that in consequence we find a tendency in the East towards nucleated villages, and in the West towards scattered hamlets (3, 4).<sup>1</sup> This theory is certainly of historical interest, but it is capable of great exaggeration, and it must in any case be applied with caution in studying, as we shall do, existing types. The villages of Devonshire, as we know them now, do not generally present a more scattered appearance than those of East Anglia. The sites which the Teutonic invaders chose or retained have remained to this day. They are not always the best sites, but where peaceful populations have settled and struck root for some generations they are not easily transplanted; when the various communities had staked out and established their shares of the land, custom and ownership in time consolidated the original choice. The Normans were often responsible for the growth of new villages round their castles or ecclesiastical foundations, but the overwhelming number date from an earlier epoch. The Normans were, after all, a comparatively small upper class. The Conquest was a political act; it was in no real sense part of the great migration of peoples.

By the beginning of the thirteenth century the process of settlement was practically completed and the map of England could show nearly all the same names, though with varied spelling, as it does to-day. Then, as now, the settlement lay thickest in the East and South; in north-east Norfolk, where the Fens cut off further westward advance to the invaders, the villages are more densely placed than anywhere in the country, with the possible exception of south Somerset. In the Fens and in the mountainous country of the North and West they are naturally most sparsely distributed. In the hilly country of the South they stretch like beads on a cord at the foot of the escarpments, as on the west of the Chilterns and north of the Berkshire Downs, under the Mendips or up the valleys of all the chalk hills. These are the sort which are most easy to group. But over most of England they follow each other at fairly regular intervals and defy this kind of classification.

<sup>1</sup> e.g. Vinogradoff, *The Growth of the Manor*, Book II. ch. 2.

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More interesting usually than the site, and often as picturesque, is the name which, along with it, is their earliest possession. A wide range of emotions is aroused by sounds like Nempnett Thrubwell, Wimbish-cum-Thunderley, Queen Camel, Willingale Spain, Toller Porcorum, Shellow Bowells, Helion Bumpstead, Shudy Camps, or Doddiscombsleigh and Broadwoodwidger. The systematic study of place-names has recently been begun by the English-Place-Name Society, and the section which follows, which is drawn from their introductory volume, may give some idea of the interest and the value of this work.



WYTHAM, BERKSHIRE

*Drawn by F. L. Griggs, R.A.*



HAWKING

*from an ivory mirror-case at the British Museum*

## II

### PLACE-NAMES

PLACE-NAMES are either : (1) purely descriptive—e.g. Radcliffe, Beaumont, Neuberg ; (2) proper names which have no longer any obvious meaning ; or (3) a combination of both.

In the second and third classes the greater number are derived ultimately from personal names, of which the majority are then combined with a suffix to show an English origin, such as *ham* or *field*, but sometimes also, as in the West, with Celtic words such as *combe*, or in the East with Scandinavian words such as *by* or *thorpe*. The study of these personal names is as yet in its infancy. We can say, however, that the majority are of Anglo-Saxon origin, and that at the end of the eighth century personal nomenclature in England had developed a character distinct from the land of its origin.

#### (1) CELTIC NAMES

Only a few British words survive in place-names. Of these some of the commonest are *combe* (a valley), *tor* (a peak), *pill* (a tidal creek) or *cet* (a wood), often in the form *chet* or *cbute*. The Old English *funta* in Havant, Telfont, etc., is derived through Celtic from the Latin *fontana*. From the Britons come the names of old important centres and rivers, hills and forests all over England, and also Roman names of chief stations. Other British place-names may be supposed to have survived only in areas which remained British for long. Of rivers, *bourne*, *fleet*, *water*, *brook* are English, and *ay* and *beck* are Scandinavian, but British are Avon, Axe and Esk (from *isca*, water),

Ouse, Stour and Wye ; also Thames, Frome and Allen ; and British, naturally, are the names of villages called after them.

The Western counties generally, as might be expected, have a larger number of British names than anywhere else. These Celtic names are common in Devon and Somerset and on the Welsh borders, though some are evidence of a medieval re-conquest after the thirteenth century. That relatively few British names of villages survive in the whole country may be proof that the British villages, which were probably very slenderly built, were usually destroyed by the invaders, but it is more likely owing to the difference of land system between the two races. British villages were smaller and possibly more scattered than those of the Anglo-Saxons, who would want their own type and would start afresh. It has also been suggested that the British preferred uplands, the Saxons the valleys and lowlands ; further, that village names were not fixed in the days before charters, and that there was not the same need for primitive people to have such recognised names for villages as for hills, streams and the bigger natural features.

#### (ii) ENGLISH NAMES

Outside the Danelaw, the South-West, and the Welsh fringe, the vast majority of village names are English, and great numbers survive even within the Scandinavian areas. The majority of these names are purely descriptive—for example, Radford, Langdon, etc.

The documentary history of most villages begins with Domesday Book, which reveals that most of our village names were already in existence by then. Of those which were not in Domesday Book, many were tythings of a manor, and only the manor would be mentioned. Other villages mentioned in Domesday Book split up later and were differentiated by a second title—e.g. Magna, Parva—or by the name of the saint to whom the church was dedicated.

#### *Some Common English Suffixes*

*ing* : This is common in various forms ; it often means ' dwellers by ' when preceded by river names, or ' a dependant ' when preceded by a personal name. But there are many other possible explanations. It is most frequent on the sea-board from York to Sussex. Reading or Hastings means ' Read's ' or ' Haesta's ' men. These are likely to date from the early stages of the invasion when the memory of the tribal heroes was still strong.

*ham* and *ton* : These are the commonest of all suffixes, both meaning a farm or manor. It is thought that *ham* may have been larger than *tun* (later *ton*), on the ground that a translator of Bede renders 'betwih his hamum oþþe tunum' for 'inter civitates sive villas.'

*ærn* : a house (Potton, Waldron).

*beorg* : a hill, or artificial mound or barrow. This was later confused with *burk*, and with the old Norse *berg*, a hill, so that place-names with this element are not easy to distinguish.

*brad* : broad.

*burh* : this originally meant a fortified place—e.g. Burwell, Burbage, Borley ; then an important town—e.g. Bury St. Edmunds ; or, after the Conquest, near London, a court-house—e.g. Bloomsbury.

*den* : either a valley or, less commonly, a lair of a wild beast, or a pasture for swine.

*dun* : a down or hill.

*feld* (modern *field*) : a wide stretch of open country, like the Boer *veldt*, and not our enclosed field.

*heab* : high (Heaton, Healy) ; or from the dative forms in Henley, Hinton, Hanbury, etc.

*byrst* (hurst) : (1) a knoll ; (2) a copse.

*leab* : or *lea* (Latin *lucus*), meaning a grove, a woodland or clearing—e.g. Lee, Lea, Leigh, Ley.

*sted* : a place or site (Felstead, Buxted).

*stoc* : a place (Stoke).

*stow* : also means a place or site, but usually in connection with some saint. Instow means 'St. John's place.' Stow-in-the-Wold was once called 'Stow St. Edward.'

#### Trees—

*ac* (oak) : Acton, Oxted, Aughton.

*æsc* (ash) : Ashton, Aston, Nash.

*alor* (alder) : Aller, Bicknoller, Orleton.

*beorc* (birch) : Barford, Berkley.

*boc* (beech) : Buckhurst, Boughton.

*sealh* (willow) : Sall, Salford, Sawley.

*weald* or *wald* (cf. modern German *wald*) : forest land, especially high forest land—e.g. Old, Oldridge, Walgrave, or the Weald and the Wolds.

*wic* : abode or farm (Latin *vicus*)—e.g. Shapwick, Swanage, Nantwich.

*worth* : a small enclosed area.

## PLACE-NAMES

### (iii) SCANDINAVIAN NAMES

The Danish invasion took place chiefly in the ninth century, and most Scandinavian place-names date from then. In the early tenth century the North-West from Cumberland to Cheshire suffered further Scandinavian (probably Norwegian) invasions, from the West Hebrides, Ireland and the Isle of Man. The study of place-names is a valuable additional source of knowledge of the nature and extent of these invasions.

By far the most important elements are *by*, a village or town, and *thorpe*, a hamlet, or settlement from an older village—e.g. Burnham Thorpe, a settlement from Burnham. In Leicestershire we find Barkby and also Barkby Thorpe. The suffix *by* is, however, often given to smaller hamlets too.

Other Scandinavian suffixes are :

*bank* : a fell.

*beck* : a brook.

*garth* : an enclosure.

*gate* : a road in towns—e.g. Bargate in York.

*gill* : a ravine.

*thwaite* : a meadow or clearing.

Many place-names are a combination of English and Scandinavian elements. Further, the two stocks lived side by side, and their languages were similar, so that it is not always possible to decide from which source these elements were derived.

The existence of a Scandinavian name does not necessarily prove that there were Scandinavian inhabitants in that particular place ; it proves only that there were enough people of Scandinavian origin in the district to make their nomenclature prevail. In the region round Stamford a late tenth-century charter shows two Scandinavian personal names for every three English ; and yet the place-names in that area are almost exclusively English. Hence, even in as high a proportion as this, place-names are no conclusive evidence of population. It is often possible to distinguish Danish and Norwegian words—e.g. *thorpe* is a sign of Danish colonisation, *gill* of Norwegian, while *by* may be of either.

The chief areas of Scandinavian names are Yorkshire (mostly Danish), the North-West from Cumberland to Cheshire, particularly along the coast, and Lincolnshire. In East Anglia they are mostly confined to the neighbourhood of Yarmouth, though there are several *thorpes* scattered about Norfolk. The explanation of this is probably that the invaders were not numerous

enough to affect nomenclature except in the low-lying area about the lower Waveney, which was hardly settled till then. In the rest of the country they adopted the English names, except where new settlements were founded, to which they gave the name of *thorpe*. In Lincolnshire, Scandinavian influence is at its highest. In many places, especially in the Wolds, Scandinavian names are more numerous than English ones. This is the area *par excellence* of the *by*'s.

Only a few names provide evidence of ancient custom and belief, for conversion to Christianity came early. The word Hesketh, however, means a race-course, and horse-racing was connected with a heathen cult.

#### (iv) THE NORMAN-FRENCH INFLUENCE

The Norman invasion imposed on England an upper and official class who for 300 years spoke French. During this period two distinct languages were spoken in England, and when in the end the native foundation of our language emerged victorious, it had been profoundly modified by the addition of French elements. It is natural that place-names too should show this influence, especially as the majority of them were for the first time committed to writing by Anglo-French clerks in Doomsday Book and elsewhere. Instances of their difficulties and struggles with the barbarous speech of the people are found all through Great Britain, and in many cases their attempts at the spelling or pronunciation of English words have prevailed. Under their influence the words Ringwood, Dissington, Tutbury, Cannock, have evolved from forms which appear in Doomsday Book as Rincvede, Dichintuna, Stutesberia, Chnoc. The suffix *ville* has often been substituted for the English *feld*, as in Turville in Buckinghamshire. On the other hand, Nether Avon appears in Doomsday Book as Nigravre, Swinnerton as Sulverton, Churchill as Cercelle, Chitterne as Cettre, Cheddar as Ceddre, Bridgwater as Brugeswalteri (Walter's Bridge), and the English form has in the end prevailed.

To a less extent new names, other than feudal or personal attributes, have a French origin. The Normans added an element rare in English names, a feeling for natural beauty—e.g. Beaufort, Belvoir, Beaulieu, Beaumont. These names in their turn often suffered an English sea-change. The less susceptible natives turned one Beaurepair into Bear Park (Durham), and another into Belper (Derbyshire). The names of monasteries often reveal their French connections, and castles such as Pontefract (or Pomfret) their Norman origin; *le* often appears instead of the English *in the*—e.g.

Thorpe-le-Soken or Chapel-en-le-Frith. The livelier perception of the Norman is shown too in his terms of abuse, which have survived in names like Cricket Malherbe (bad herb) in Somerset, Easton Maudit (*mauduit*, ill-conducted) in Northamptonshire, Mavesyn Ridware (*malvoisin* or *mauvais voisin*) in Staffordshire. Some recall a connection with places in Normandy and have been rudely treated by English tongues—e.g. Norton Pinkney in Northamptonshire for Pecquigny. Tooting Bec shows an alien priory. Great numbers have an official attribute, Earl's Barton, Sheriff Hutton, Archdeacon Newton, and the very quaint evidence of feudal tenure in Stocklinch Ottersey, which in Norman French was Stoke Ostrizer, and of which Collinson says<sup>1</sup>: '14 Richard II, John Denbaud held at his death the manor of Stokelynych Ostricier, with the advowson of the church, of the Earl of Huntingdon, as of his manor of Haselborough, by the service of keeping a hawk (*ostrum*) every year till it should be completely fit for service. And when the said hawk should be so fit, he was to convey it to his lord's manor house, attended by his wife, together with three boys, three horses and three greyhounds, and to stay there forty days at the lord's expense, and to have the lady's second-best gown for his wife's work.' It is charming to think of this gay procession setting out at intervals from this exquisite village in the very heart of Somerset, which even now on a summer evening carries the mind back across the centuries and distils the sweetest essence of the county's loveliness.

But to resume. The most obvious effect of the Conquest on village place-names was the addition of a distinguishing attribute, usually named after its Norman lord, to villages with common English names. Of these there are over 700 in England, of which by far the greater number are in the South-West. Somerset, which has most, has no fewer than 78. In this category come the charming list quoted by Professor Tait<sup>2</sup>: 'Bagpuize, Bowells, Bubb, Coggles, Crubb, Goose, Gubbals, Puddock, Pudding and Wallop rub shoulders with Champflower, Courtenay, Curson, D'Evercy, Grandison, Lancelyn, Longueville, Monchensie, Montague, Morieux, St. Quintin and Seymour. At first they must have been practically all French, but as the Normans settled down, and sometimes took territorial designations from their manors, and as native elements in the landed classes grew in numbers, a considerable number of English names made their way in.'

<sup>1</sup> *History of Somersetshire* (1791), vol. iii, under 'Chaffcombe.'

<sup>2</sup> *English Place-Name Society: Introduction*, vol. i, p. 129.



DITCHLING, SUSSEX

*Drawn by F. L. Griggs, R.A.*

### III

## THE MIDDLE AGES

WE have said that the chief contribution of the Middle Ages to the appearance of the village to-day is its church. The larger ecclesiastical, feudal and domestic buildings are not frequent enough to justify inclusion in a work of this sort, and only the briefest mention too can be made of the church, which is a subject in itself, on which many both exhaustive and popular works are available. These, however, almost invariably approach their subject from a historical or chronological standpoint, to the exclusion of a method of study which, when fully worked out, might very well lead to interesting results. I believe that there is room for a work on the medieval ecclesiastical architecture of England treated from the point of view of local material and style, in the same way as, on a small scale, it is proposed here to treat that part of the village which was the work of the succeeding age.<sup>1</sup>

It is clear enough that the smaller and the more primitive the building, the more it will be dependent on local material, the more it is likely to be influenced by local tradition. Until the age of railways local material was the cheapest, and the men who built the parish church were not, as to-day, architects with offices in London. Only the bigger cathedrals and abbeys would obtain their building material and architects from a distance, even in some cases from across the seas. The Tower of London in the beginning of the Middle Ages, Henry VII's Chapel at Westminster at the end of them, and many other medieval buildings were made of stone from Caen in Normandy.

With few exceptions the Middle Age means, for the English parish

<sup>1</sup> Mr. F. E. Howard has, I understand, for some time been engaged on a work of this sort.

church, the period between the Conquest and the Reformation. The structures surviving from before the Conquest are relatively few and fragmentary : glorious exceptions are the churches of Brixworth and Greenstead and the well-known tower of Earl's Barton. It is probable that few of the smaller Saxon buildings were of durable material. The part played in early church art by timber and traditions of building founded upon it is an interesting problem, which is now receiving the attention it deserves<sup>1</sup> : in England, Greenstead is the only intact example.

The Normans infused a more ambitious spirit into the whole ecclesiastical life of the country : village churches became bigger and were built of stone. Brick was not made in England till the fifteenth century, and then only rarely employed for churches. The brick built into medieval structures has been, as it were, quarried from Roman ruins. The thirteenth-century non-Roman brick at Coggeshall and Little Wenham Hall in East Anglia is really in the nature of a freak and was probably of foreign importation. There were by the end of the Middle Ages very few villages without a stone church, and these or some parts of them survive in the majority of cases to the present day. There is probably no country in Europe which is so fertile as our own in this respect.

The decorative features of the church, its glass, its sculpture in stone and wood, and its paintings and fresco have perhaps suffered more than anywhere on the Continent, but the three great epochs of vandalism, the mere robbery and destruction which were to a great extent both cause as well as effect of the Reformation, the Puritan attacks of the seventeenth century, and the Victorian restorations, have still left standing enough of the structure itself to make this statement true. It may be suggested that a further fact less creditable to ourselves is in this connection equally or even more important. In the Catholic countries of Europe there was no sudden cessation of church building in the sixteenth century : churches continued to be altered, rebuilt and enlarged. In England the movement, as the dates of many Perpendicular churches fully bear out, was suddenly and definitely arrested, and the result is the survival of a great number of medieval buildings which without the Reformation would certainly have been constantly altered in their own style by succeeding ages. It is only since the Gothic revival that we have made wholesale imitations of earlier native styles.

The Protestant parts of Europe, on the other hand, lie largely in areas without good building stone, and in consequence good medieval churches were never so numerous as with us. In Northern Germany the classical

<sup>1</sup> Cf. Josef Strzygowski, *Early Church Art in Northern Europe* (Batsford, 1928).

period of brick building did not begin until the middle of the thirteenth century.<sup>1</sup> Two other considerations, of course, must not be overlooked: our immunity from the ravages of wars, and the wealth of the country. The East and South of England, or more accurately the south-eastern and non-mountainous segment, was in the Middle Ages one of the richest agricultural areas of Europe, and this wealth was particularly concentrated during the most characteristic period of English architecture in the great wool-growing districts. To the sheep which grazed above the East Anglian chalk and the Cotswold limestone we owe the great Perpendicular churches of those parts.

In Norfolk Perpendicular is the dominant style, and the churches, like those of Cawston or Sall, are often vast out of all proportion to present needs, not only because the population was once bigger, or because everyone once went to church and the



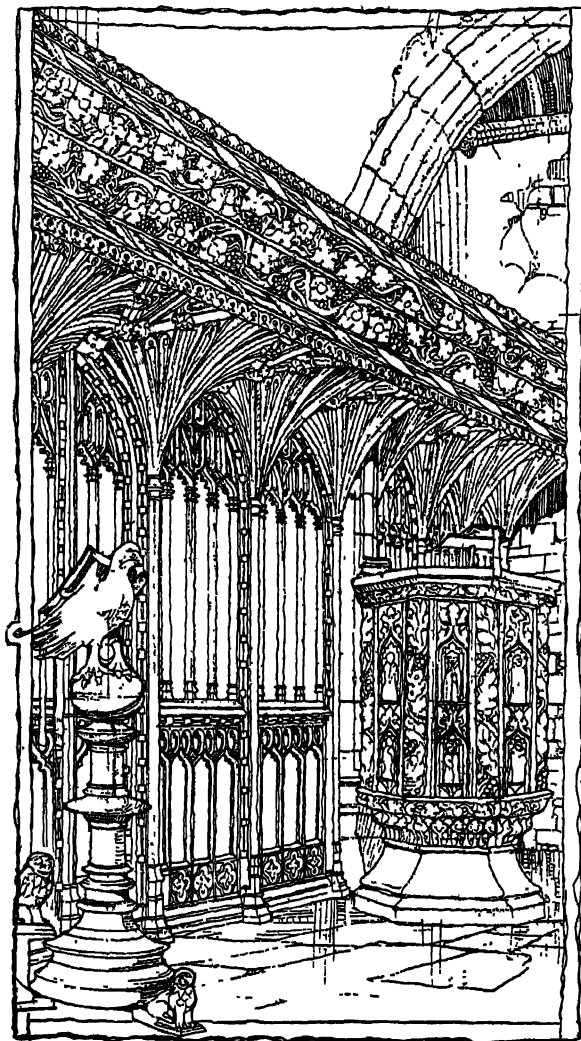
HUISH EPISCOPI

Drawn by Brian Cook

churches were used for other purposes besides Sunday services, but because they were intended for the glory of God, and also, we suspect, to reflect the pride and the prosperity of their builders. At the present day it is felt that Liverpool should have a big cathedral, not only because big congregations are expected but because Liverpool is properly conscious of its own importance and because some people think that in this age too, something great should be built *ad maiorem gloriam Dei*. In Norfolk

<sup>1</sup> Dehio, *Geschichte der deutschen Kunst*, i, 280.

and Suffolk there is also fine woodwork, of which the painting often sur-



SCREEN, BOVEY TRACEY, DEVONSHIRE

Drawn by James Macgregor, A.R.I.B.A.

vives, but in Devon and Somerset the screens and the bench ends attain a greater exuberance (see *Bovey Tracey*, illus. this page). In Somerset the towers have crowns of almost unparalleled richness, as at *Huish Episcopi* (illus. page 15). Their carved work is done in the lovely yellow stone of Ham Hill, and a little church in the moors, like *Isle Abbots*, will boast a nobler tower than many a famous cathedral. The churches of the South-East from Essex to Hampshire are generally of a humbler, often of an earlier sort. How admirably they grow from their native roots, stand with their shingled spires, as in Sussex, at the foot of the Downs, like *Ditchling* (illus. p. 13), or raise their little Norman arch, like *Stoke Charity's* in Hampshire, or *Lindsell's* in Essex, by the side of the streams and the meadows. In Essex the brickwork had begun before the Middle Ages

closed, and is seen in many church towers, porches, and even occasionally in the walls.

In those two superb clusters in south-east Lincolnshire and about Stamford, the Gothic parish church seems to have attained a perfect harmony of all its parts : the broached spire grows naturally from its base without any difficult transition, the tracery of the window expands like flowers from the soil, and besides such examples as Ewerby or *Heckington* (p. 18), the English taste for pieces of patchwork from all periods is overcome in the contemplation of a perfect and united work of art. They contain something which cannot be copied even by the most accurate draughtsmen, often though our grandfathers tried it.

But except the church, little of the medieval village survives, and I doubt whether this is a great loss. In appearance it probably had more relation to the villages of Central Africa than to those we know in England to-day. The houses, like the negro's to-day, were built of mud and wattle and thatch, and few of them probably were as good or picturesque as those which now survive of these materials : they were squalid and temporary erections of which the beasts were as much inhabitants as the men. Even in London the ordinary houses were in 1212 so unsubstantial that the Aldermen of the City were provided with a crook and cord to pull them down when they caught fire : there was a tradition that a village near Conisborough in South Yorkshire was blown entirely away by the wind. 'Bracton, in his "*De Legibus Angliæ*" (thirteenth century), distinguishes between a wooden house "whether it be attached to the ground or not." A clause in the Assize of Clarendon, in the year 1166, says that anyone who shall receive certain heretics shall have his house carried outside the town and burnt.'<sup>1</sup> There is in architecture a certain connection between solidity and beauty which these erections would not have satisfied.

At the end of the Middle Ages, no doubt, the houses had become much better : in the north-west and poorer and less well built segment of England, as the late C. F. Innocent has brilliantly demonstrated, the cruck system of construction was widely prevalent. The cruck, in some parts called a 'sile' (*cf.* German *Säule*), was simply a large curved piece of timber resting on the ground or on a stone base, and meeting a similar piece opposite. Pairs of these served as principals for the whole building. Many of them still survive.

I doubt, too, whether the usual system of land cultivation, which has often enough been described in the history books, was an aesthetic asset to the village. Imagine an England largely devoid of neat hedges or rows of trees between the fields, and with all the fields much bigger (which would

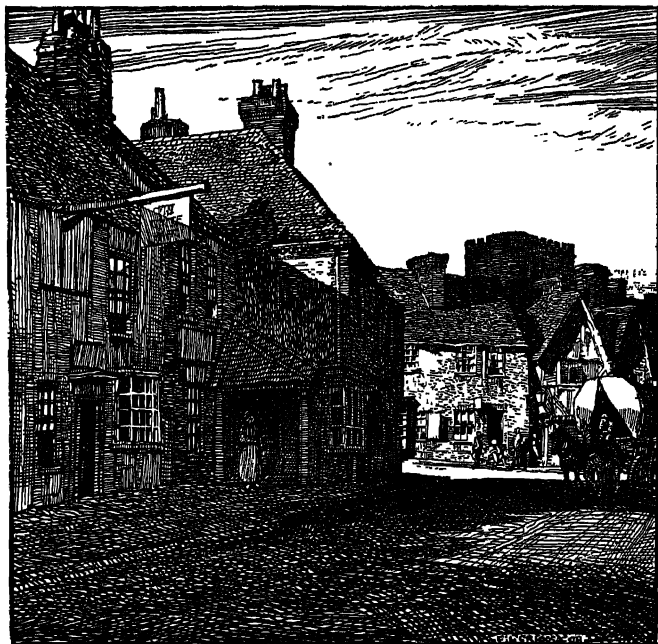
<sup>1</sup> C. F. Innocent, *The Development of English Building Construction*, p. 86.



WINDOW AT HECKINGTON, LINCOLNSHIRE

*Drawn by Brian Cook from a photograph by the Author*

also be the effect of the introduction of scientific agriculture in the future), and imagine in addition many of them striped with long low banks of turf, a squalid village in the centre, and a mass of tangled woodland at the outskirts, and there you have the essential appearance of the medieval village. Its advantages were social and economic rather than aesthetic. The village of which we are proud was made during the era of the enclosures between the end of the fifteenth and the beginning of the nineteenth centuries, and when this period was complete the medieval style of cultivation had disappeared. It would, however, be far from the truth to give the whole credit of the village architecture of the period to the big landowners who were principally responsible for the enclosures. This was mainly the work of men of a humbler class, and it is the village which they made which we are now free to consider.



CHALFONT ST. PETER, BUCKINGHAMSHIRE

*Drawn by F. L. Griggs, R.A.*

#### IV

### A REGIONAL SURVEY

THE smaller domestic architecture of what we may, for convenience, call Epoch III, which corresponds to the Tudor, Stuart and Hanoverian ages combined, was determined to an even greater extent than the ecclesiastical architecture of the preceding epoch by the local materials available for use in construction. This was in turn ultimately determined by the geology of the district, and the chief local styles of England may accordingly be grouped with reference to the geological map. A physical map will not be adequate, and still less do these geological districts bear any relation to the county boundaries. It is not pleasant to ignore these ancient frontiers, which, in a manner unequalled anywhere abroad, are sanctioned by history, long tradition and sentiment. But no scientific treatment of the subject would be possible unless we speak, if not in terms of Silurian, Keuper Marl

and Tertiary, at least in terms of limestone, chalk and clay. In the list at the beginning it is possible to take the shires off their geological rack and restore to them their several severed limbs. The remarks which follow will be explained by the map at the end of the book, where also every village illustrated is shown.

The geological map of England reveals the following principal features, starting from the East :

- (1) A clay belt of recent formation along the east coast from Cromer to London, stretching inland as far as Norwich, *Thaxted*, Newbury and Aldershot. Also widespread patches of the same character in the Vale of York, the Fens, and south Hampshire.
- (2) West and south of this a broad strip of chalk running south-west so as to include most of Dorset, and then going east along the North and South Downs enclosing the Weald. This formation is also continued to the north in the Lincolnshire and Yorkshire Wolds.
- (3) The so-called Jurassic<sup>1</sup> Belt stretching from the Humber through west Lincolnshire, down Northamptonshire, the Cotswolds and east Somerset to Portland, with an outlying patch in the North York Moors. By far the most important part of this belt is its eastern side, which is oolitic<sup>1</sup> limestone, and constitutes, as we shall see, the most important architectural region of England. The western fringe is lias, which does not provide so good a material for building.
- (4) The red sandstone areas of the West Midland and Western counties ; old red sandstone in the western section, but the distinction is one of geological history rather than of practical value. The soil is reddish in all this area.
- (5) In a broad line down the centre of the North from Berwick to near Derby, the carboniferous limestones and sandstones of the northern mountains, including the coal measures. The mountains of the Lake District lie outside this group. This is fringed on the east by a strip of magnesian limestone of great value for building.

For the purpose of our survey, which in the main depends on village building styles, in Epoch III, five chief areas may be distinguished, which

<sup>1</sup> Oolite (Greek *ὄον*, an egg) is so called from the structure of the stone, which consists of small ovules of carbonate of lime firmly bound together. This stone is also found in the Jura.

## A REGIONAL SURVEY

do not, however, exactly correspond with the five geological divisions outlined above. They are as follows :

- (i) Chalk and Clay (1 and 2).
- (ii) The Limestone Belt (Oolite) (3).
- (iii) The Western Midlands. (The northern part of area (4).)
- (iv) The South-West. (The southern part of area (4), including the granite of Dartmoor and the culm measures of this region.)
- (v) The North, but including the oolite, clay and chalk of Yorkshire, and the Lake District (5, and parts of 1, 2 and 3).

The reason for this geographical modification of the geological classification will be apparent as the survey proceeds.



LAVENHAM, SUFFOLK

*Drawn by Brian Cook*

## (i) CHALK AND CLAY

We will now take each of these five regions in their turn, beginning from the east. With the first region, which we will call Chalk and Clay, the limitations and the advantage of the geological method are at once evident. To be logical we should have to treat the chalk and clay separately. The clay would then consist of four separate divisions: the Vale of York, the Lincolnshire coast country and the Fens, Essex and the Thames Valley, and finally the triangular area round the New Forest. The chalk, on the other hand, apart from the outliers in the Yorkshire and Lincolnshire Wolds, would have to be considered as one unit stretching V-shaped from the north coast of Norfolk to the white cliffs of Dorset, Suffolk and Kent, and including in a second and narrower V the Weald, which would in its turn again have to be treated apart, since it is a unique geological formation. It would surely be too much to expect that either of these widely extended areas, each of which contains traditional elements so distinct and so varied, should still, for our eminently human study, be made one by their underlying geological structure. Some compromise is clearly necessary. When the two formations are combined, they constitute a large and historical unit. The greater part of the power and riches of England in the epoch under review lay in this area. It contains the capital and the Thames Valley, the forests of Essex, which provided timber for our ships up to the Napoleonic Wars, and the Weald, which produced iron for the whole country until the wood supply was exhausted and smelting by coal was introduced. From here came also most of our food supply, the greater part at least of the wealth dependent on sheep, and the principal southern ports which were our gates to the wider world of Europe. It was the area which, in the climax of this epoch, defeated in pitched battle most of the rest of England. Geologically it is united by the absence, except for a narrow fringe of greensand beneath the chalk escarpments, of what must always be the primary and noblest building material, stone; and it was to this extent not the richest but the poorest part of England. Moreover stone was, with the existing means of transport, the most expensive of imports. In its place the countryman used, as he always did until the Industrial Revolution, his native resources, which in his case were at first timber, thatch, plaster and flint, and then, increasingly, brick. Flint is naturally most conspicuous in the chalk belts, but the other materials are found over the whole district.

While the materials were with this exception the same, the use made of them naturally varied, and the effect in the landscape was naturally different in different regions. From this point of view, we may distinguish four chief areas, leaving out of this part of England altogether the chalk and clay lands of Yorkshire, which, as we shall see later, cannot be separated from the North :

- (a) The east of Lincolnshire and the Fens.
- (b) East Anglia in the wide sense : Norfolk, Suffolk and Essex and part of the adjoining counties.
- (c) The southern chalk hills from the Chilterns to the Dorset and west Sussex Downs.
- (d) The lower Thames Valley, and the South-East (Kent, Surrey and Sussex).

(a) The rather ordinary, unpretentious type of village in this area is perhaps represented too favourably by the photograph of *Bilsby* (5) in the low ground between the Lincolnshire Wolds and the sea. There is some plaster and thatch, but the predominant material in these villages and in the Fens is brick and pantile. Before the great reclamations of the seventeenth to the nineteenth century made the Fens some of the most fertile soil in England, this was a poor and inaccessible land. Even to-day a certain melancholy pervades these wide and flat expanses. From an early age the Church took this country for her own. It was easy plunder for the last Viking raiders, and for that reason a no less suitable home for ascetics who rejected the world as well as for those outlaws whom the world rejected. As in the Vale of Glastonbury, the home of a greater legend but a similar attraction, great ecclesiastical foundations in time overshadowed the land. Ely and Crowland and Boston are still its greatest landmarks. Something of their glory descended to the parish churches : the traveller who leaves Boston for Spalding along the western road through Swineshead passes, in twelve miles, seven villages ; five of them have magnificent Perpendicular churches—Swineshead, Donington, Quadring, Gosberton and Pinchbeck ; a sixth, Becker, is a relic, rare in these parts, of an earlier age. On the other side of the Fens, within Norfolk, the port of King's Lynn has thrown out a rival cluster to the south and west : the Walpoles, Tilneys, Terringtons and Wiggenhalls are as clearly inspired by the great Norfolk churches to the east as are the first group by Boston and the stone and style of Lincolnshire. *Upwell* (6), near Wisbech, is in this part of Norfolk. Apart from the churches, the Fen villages are uninteresting ; their building

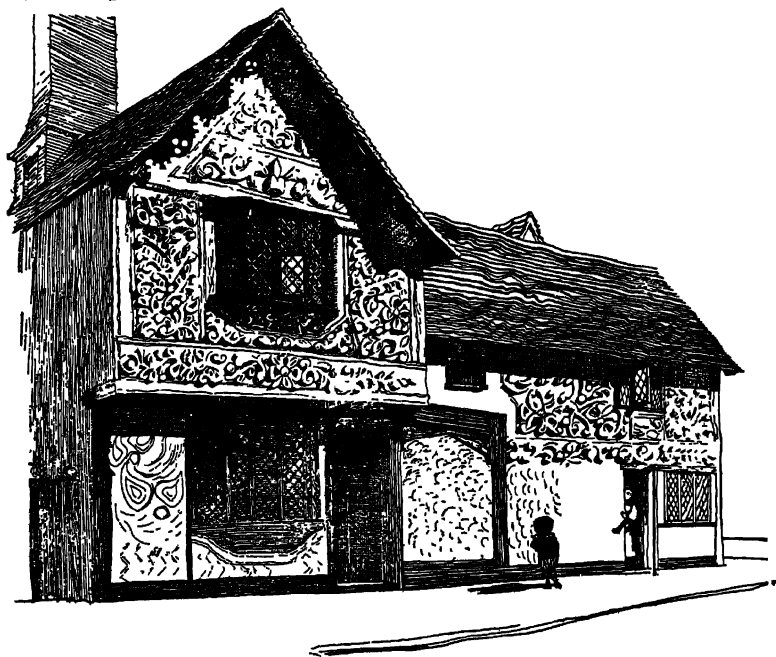
dates from the periods subsequent to the reclamations. Pantiles, which are so frequent in this area, were not made in England until about 1700, and became common from here up the North-East by the end of the eighteenth century. The pride of this country does not lie in well-built or picturesque villages, but in the good sheep of the Wolds, in the rich artificial soil and sweet turf of the Fens, and in its churches and ecclesiastical tradition.

(b) Something has already been said of the earlier settlements of East Anglia. Its later agricultural wealth has now departed, but relics of it remain in the fine building for which Norfolk, Suffolk and Essex are justly famous. Their villages are still amongst the least spoilt in England. Stone is rare; there is a hard brown stone in the greensand near King's Lynn called Carstone, which was used locally to some extent; and in Cambridgeshire a hardened chalk called Clunch was quarried and also used there for building; it is frequently found in monuments in churches further afield, as it was easily carved. Apart from this, the most solid native material was flint, which became in consequence a distinguishing mark of the eastern churches. The freestone needed for the quoins and carved parts was often brought by sea from Caen in Normandy: despite the vastly greater distance this was often cheaper than to bring it by land from the numerous quarries of the oolite belt to the west. Flint then is everywhere to be found here, and finds its way into humbler structures—e.g. at *Ickleton* (7), or even outside the chalk belt, as at *Horning* (8), as well as in the great patterned towers of the churches, several of which appear in the photographs (*Eye* (9), *Cavendish* (13), *Kersey* (11), *Framlingham* (10)). These tall towers of Norfolk and Suffolk become generally squatter and homelier to the south (*Finchingfield* (12)) and west (*Ickleton* (7)). *Thaxted* (14) is rather a small town than a village, and its church is of an altogether exceptional splendour for Essex.

Wood was once plentiful in these counties, and it is in timber-work that their cottages as well as their churches excel. While, however, their church woodwork was equalled, and perhaps surpassed, in Somerset and Devon, their half-timbered houses are greatly superior to the more popular and more elaborate and extravagant work of the Western Midlands. They have a better finish and a better proportion. There are many architects who even consider that *Lavenham*, which dates from as early as the end of the fifteenth century, is the best-built place in England, and who take more

## CHALK AND CLAY

delight in it than in the best stone towns of the Cotswolds. It is too well known, and perhaps too much of a town, to be fully illustrated here, but the illus. on page 21 shows a typical street. *Kersey* (11), however, shows the type to perfection. Like *Lavenham* it was a centre of the wool trade,



PARGETTING, CLARE, SUFFOLK

*Drawn by W. Curtis Green, A.R.A.*

and it gave its name to the woollen cloth which it once produced. The half-timber building on the right dates from about 1500. It may originally have been occupied by the weavers from the Netherlands who settled there at that time. Its vertical lines and neat workmanship are typical of East Anglian work in this medium, and the villages round Sudbury are particularly rich in it (*e.g.* Stoke-by-Nayland). Originally the spaces between the timber in such buildings were filled with wattle and plaster; later, as in the West, brick began to take its place, but the timber remained, although it was structurally no longer necessary. Such brick filling of timber framework is known as brick-nogging, and nothing illustrates better the conservatism of the old English builders. Even

when their material changed, they saw no reason to alter their style. The overhang of the first floor, which is so prominent a feature of all these buildings (*Eye* (9), *Thaxted* (14), *Ickleton* (7), *Haughley* (15), *Kersey* (11)), both in the East and the West, and in town and country, was in all probability designed to give a clear drip and keep the ground floor dry. When the walls were of plaster, this was particularly important. The other explanations, that they were made to give more room in the streets below, or that they were an echo of military architecture (boiling oil from the battlements), are less plausible.

The surface of these walls was frequently covered with an ornamental plaster-work called *pargetting*, sometimes of great elaboration. This art is seen at its best in East Anglia, and reached its fullest development in the seventeenth century. A guild of *pargetters* was formed in London as early as 1501 with 'the right to search, and try and make all manner of stuff touching and concerning the art and mystery of *pargetters*, commonly called *plasterers*, and upon all work and workman in the said art and mystery so that the said work might be just, true and lawful without any deceit or fraud whatsoever.'<sup>1</sup> An elaborate example is seen at *East Dereham* (17) in Norfolk, and another at *Clare* (illus. p. 25). Simpler patterns are seen in the Town Hall at *Thaxted*, or in the post office at *Kersey*. The richest work of this sort is naturally to be found in the towns, as at Ipswich and Saffron Walden. There are some excellent examples also at Earl's Colne in Essex; it extended also into Hertfordshire, as at Little Hadham and Ashwell. A plain white plaster surface beneath a roof of thatch was once common over the whole country. It often covered and kept dry the later brick buildings, as well as concealing the structure of the timber-framed cottages. This is still evident in most of the villages of East Anglia—for example, at *Haughley* (15) in Suffolk, and round the village green at *Fritton* (16) in Norfolk. The thatch of these eastern counties is the best in England; the neat patterns and firm appearance of the cottages at *Haughley* compare very favourably with the untidy but perhaps more picturesque work of the South-West (e.g. *Selworthy* (82), *Ottertton* (87), *Stogumber* (90)), though some of the other photographs may be thought to furnish exceptions.

Brick, as we have seen, did not come to England until the fifteenth century, and for some time it was too expensive for anything but the bigger houses. When, however, by the sixteenth century every house came to boast a chimney, brick was the readiest hard material in the stoneless areas. A hundred years later, stimulated greatly by the Great Fire of London, it became cheap enough for use in the walls too. The influence of the

<sup>1</sup> Quoted in *The Studio*, Winter Number, 1906-7, p. 58.

Netherlands caused its introduction into East Anglia earlier than elsewhere, and with it Flemish bond,<sup>1</sup> but the foreign influence is probably more responsible for the peculiarities than the essentials of the work. The round curves of the gable-end at *Eye* (9) are clearly of foreign inspiration ; so is the crow-stepped work which is sometimes seen in the church porches of Essex, as well as in the houses. The work does not reach such a high level as in Kent, but nowhere are the mellow tones which time can give to brick more lovely than in some of the church towers of Essex on a summer's day. I think particularly of Tilbury-near-Clare and of Colne Engaine. Nowhere is one more aware by contrast of the ravages which the vile stuff of the nineteenth century has effected.

The photographs of *Morston* (18), on the bleak north coast of Norfolk, and of *Finchingfield* (12) show two East Anglian contrasts. The one is soaked in the skies and the wind, the other seems to remain unblemished the model, homely village of two centuries ago. The duck pond and the green, and the winding road up to the church, cannot have been much different then. In *Finchingfield* tradition and a monument in the church preserve the memory of its squire William Kempe, who was 'master of hime selfe soe much that what others scarce doe by force and penalties Hee did by a voluntary constancy, Hold his peace Seaven yeares,' and died in 1628.<sup>2</sup> The church monuments of this time which are scattered unscheduled<sup>3</sup> and neglected all over England have a quaintness and a charm of their own, and not seldom much more artistic merit than is usually conceded them. Here we see the squires in big ruff and vast trunk-hose, attended often by their successive consorts, attired in Paris head-dress and long straight swelling pleats, and below them the long ascending ranks of their offspring, male and female, neatly divided and neatly kneeling. These men left their mark on the villages which we now admire. Here is the epitaph to another of them, also in Essex, in the exquisite little church of *Bradwell-juxta-Coggeshall* (19), which still seems to breathe the very spirit of that time. Sir William Maxey would seem in his way no less a master of himself, and also of his family, than William Kempe.

<sup>1</sup> For the uninitiated, English bond consists of alternate courses of headers and stretchers, Flemish bond of alternate stretchers and headers in each row. English bond is the stronger, Flemish bond has a neater appearance.

<sup>2</sup> To punish his tongue for its rudeness to his wife, he resolved to condemn it to perpetual silence. The amazing story of his vow, and of its consequences, is well told by Miss Vaughan in *The Essex Village* (Benham, Colchester, 1928).

<sup>3</sup> Except in those counties surveyed by the Royal Commission on Historical Monuments and a few others.

(c) As it leaves East Anglia the chalk belt assumes a stronger character. There are definite ranges of hills, and the villages are dispersed at the foot of steep escarpments or up the numerous little river valleys. The Chilterns are covered with hedges and woods and crops, but further south there are rolling, wide open downs where the barrows stand out clear against the skyline and a clump of trees is a landmark for miles. Such are the Berkshire Downs, Salisbury Plain, the Dorset Hills and the South Downs. In their shelter lie innumerable little villages which are as yet largely unspoilt, and which, over all this wide area, have something of a common character. Compare the photographs of *Watlington* (22) at the foot of the Chilterns, *Ramsbury* (21) in the Wiltshire hills, and *Upper Clatford* (20) in the Hampshire chalk district. Since some of these photographs were taken, much has unfortunately been altered. Each year sees less of the heavy overhanging thatch cut by the easy curves of the upper windows. Nor, except in the new Council houses with their hard, sharp angles, is the white plaster which goes so well with thatch so frequent as twenty years ago. In Buckinghamshire, where the influence of the East extended and the supply of wood was abundant, there is frequent half-timber work filled with brick-nogging (*Monks Risborough* (24) and *Whitchurch* (25)). The merging of the chalk and limestone influences is discernible in a comparison of *Whitchurch* and *Ewelme* (23). At *Ewelme*, which lies at the foot of the Chiltern chalk, the material is chiefly brick, and the brickwork of the finest, but the style and general appearance of the village has a strong flavour of influences from further west.<sup>1</sup> *Whitchurch*, on the other hand, lies on the fringe of the oolite, but brick and timber are the chief materials, and the central chimney above the house to the left might almost come from Kent. Doubtless no good quarries within easy reach were being worked at the time these houses were built.

In the charming village of *Nether Wallop* (29), where the thatch still predominates, where the cottages are set at all angles and the trees grow up everywhere, there is an example in the foreground of alternate rows of brick and flint. In the villages of the Wylde Valley further west, in which W. H. Hudson delighted, and also in Dorset in the Puddletown area, flint is used in conjunction with either stone or brick, or occasionally with both, to very good effect (illus. p. 32). The earlier cottages among these

<sup>1</sup> The church, on the other hand, is considered to have been the work of the fifteenth-century architect who built the Earl of Suffolk's other foundation at Wingfield in Suffolk, and to show traces of an East Anglian style. Napier's *Swyncombe and Ewelme*, p. 56 (Oxford, 1858).

hills, where timber was rare, were of cob, on a flint or rubble foundation. Then, as standards rose, flint was added to the walls, and to make them stronger they were bonded with stone or brick, with stone where the chalk descends to the oolite to the west, and with brick to the east. Till recent times thatch covered them all. There is a natural modesty about them, much in keeping with the simple lives which Hudson and Hardy have immortalised. In their works these men live, whatever changes the future may bring to the little worlds they knew. Let us hope that their homes will be for ever spared the proximity of great factories and of new industrial areas. The lesser danger of vulgar advertisements, bungalows and asbestos tiles<sup>1</sup> is not yet as pressing here as elsewhere, and in this country at least, outside the bigger seaside towns like Bournemouth, the holiday industry is not yet organised. One wonders whether 'hiking' is a passing craze. Is it really too much to hope that, when electric light is introduced, the cables in the best part of the villages, and near the churches, will be laid underground instead of wrecking the views we know with their network of wires, and gross white-topped poles? It would not be fair to expect the villages to bear the extra expense of this alone; if so, the experience of less fortunate regions shows that it is rarely done.

*Cattistock* (27), in West Dorset, shows a good panorama of a village in these downs, though the tower and the Flemish carillon which it contains are hardly a natural product of this soil. Tall towers of this type are hardly seemly in the chalk villages. Much more pleasant is the squat panelled tower of *Charminster* (28), rising above a charming curve of thatch and plastered flint. If this Somerset type had fully grown, we doubt whether we should have liked it here in Dorset so much.

On the eastern side of the Hampshire chalk lie *Selborne* (30), *East Meon* (32), and, just within Sussex, *Harting* (33). Here are villages worthy of their surroundings, of the naturalist who has made *Selborne* famous, and of the two simple spires, of which *East Meon's* is of lead and the other is covered with copper plates, which form a transition to the shingled type of Sussex. The hipped roofs of the houses on the right and the weatherboarding of those on the left, in the picture of *Harting*, may also mark this transition to eastern styles. *East Dean* (31), well within Sussex, seems like an oasis in a lovely desert.

<sup>1</sup> There is a vile outcrop, among other places, on the road over the downs between Winchester and Salisbury, within a few miles of the Wallops.

(d) Proximity to the capital and the Channel Ports, and natural resources such as the forests of the Weald, the iron of Sussex and the fertile soil, have always made the lower Thames Valley and the south-eastern counties a prosperous and comfortable land. The chalk hills of the North and South Downs are in the nature of narrow ridges. They are not, as to the west, the core of the country. This well-being is reflected in the careful building and neat villages which we find here. Moreover, this area is not, like the rest of this segment of England, devoid of building stone. The fringe of greensand which rises up from below the chalk all round the Weald provides numerous quarries. Kentish Rag, which is found from Hythe to Maidstone, though too hard and brittle to be of much value as freestone, is useful for foundations and rubble walls. Reigate stone, on the other hand, was good enough for use at Windsor Castle and Hampton Court, as well as for many of the churches of Surrey. To the south around Petworth, in Sussex, there are many villages to which the local stone has contributed, particularly for the lower portion of the houses ; their upper parts, and especially the fine chimney-stacks, are of brick, which is more adapted for this purpose. Again, from near Horsham came stone slates, larger and clumsier than those in the limestone belt. With this wealth of material, some of which they often seem to delight in mungling in one building, as in the famous post-office at Wickhambreaux in Kent, many of these villages produce a richer architectural effect than in any other part of England.

Brick is, however, the predominating element. The villages of the Thames Valley in south Berkshire do not show much of the chalk which surrounds them. The noble river which flows through these luscious meads has exercised a stronger influence than the Chilterns and the Downs, narrow though the gap is which separates them. Of such are *East Hagbourne* (26), *Aston Tirrold* (35) and *Wytham* (illus. p. 6), though many other examples might have been chosen. *Aldermaston* (36), a few miles up the Kennet Valley, shows the same style though without the more obviously picturesque features. The well-laid brick, the neat tiles, the finely coursed chimneys, the brick-nogging, the tile-hanging and the timber-work point clearly towards the South-East, where all these features are more widespread and defined, as at *Framfield* (illus. p. 3). What peace and sweet content seem to linger here, and yet how much more there must have been only a few decades ago, before car and petrol-pump arrived ! One thinks of William Morris and his kind who made their homes here or in scenes like this further west ; a faint, discreet flavour of the suburbs and of Chelsea pervades the air, and we are not quite sure that this is really rural England. But let no

such feeling profane the beauty of *Bablockhythe* (34), where the Oxford man who has once crossed the Thames may be sure that he has for that summer afternoon left the academic world behind him. Over most of Surrey there is something of the same atmosphere : the beauty spots like Compton are too obvious—but for Heaven's sake let us preserve them ! London is too near ; the railways and the great tarred roads have drawn all this smiling country into the orbit of business and week-ends. It is hard indeed in these circumstances to strike some mean between mummification and vandalism. If there must be a choice between the two, I am for the mummies, even 'Ye Olde Inne' : the labels one day can go. Here are two Surrey villages south of Guildford and the North Downs, *Thursley* (37) and *Shere* (39). The trees are luxurious and the houses are well kept. It is good to have such places within reach of London. A few miles to the west are the dreary un-English wastes of sand and pine, and Aldershot has cast its blight over the land.

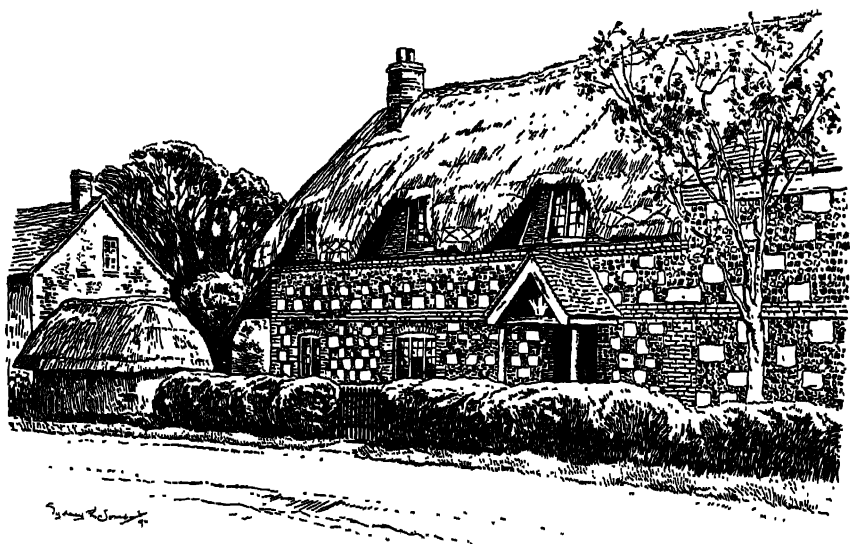
In Kent, English brickwork is at its best, and yet they were not content to rely only on houses of brick. The tiles seem to descend from the roof and to want to creep over the whole surface of the walls. At *Groombridge* (42), in the Weald near Tunbridge Wells, this tile-hanging is seen to perfection, but it is common all over the three south-eastern counties. A yet commoner method of protecting the walls against the weather, applied first to plaster and timber, but sometimes to brick as well, is by overlapping strips of elm or oak called weather-boarding. Like tile-hanging, this method spread over England, but it is most seen in these counties. *Goudhurst* (43) and *Smarden* (38), both in the eastern Weald, show excellent examples of this. So does *Steyning* (40) in Sussex, one of those small towns which live in such intimate relations with the countryside that I am guilty of including several of them in this book.

In this region, men seemed to find a gable too short and abrupt an ending for their dwellings ; see *Framfield* (illus. p. 3). The roofs were made to slope on the sides as well, and often, as in the central house on the right at *Goudhurst*, descended further there than in front. It was as if they meant to shape their building to the configuration of their soil, which gives gentle curves and few straight hard lines. In the Weald the long straight horizon of the east coast and the steep hills of the West are alike absent, and there is a soft reasonableness and adaptability, and yet a wide variety, about all their humbler architecture. It is worked too in the spirit of a later century than in the other chief areas of good building in England. Here, as in the house on the left at *Chilham* (41), with its sash windows and

## CHALK AND CLAY

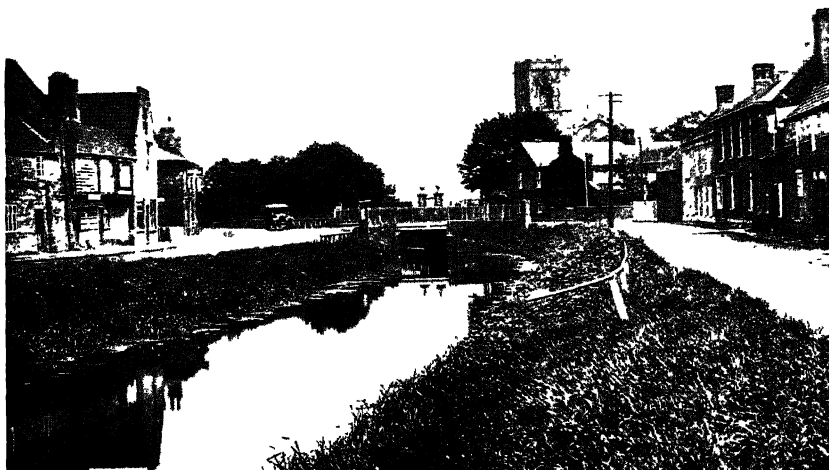
its straight unbroken eaves, the Renaissance has worked its way down to the English village, which in the Cotswolds, in Somerset, and in East Anglia seems still to feel its Gothic roots. These hipped roofs and regular, finely moulded chimney-tops, which are so characteristic of Kent and Sussex, are certainly of no medieval inspiration. The tiles too, which are here so abundant, and which earlier than elsewhere have replaced the usual thatch, were until the seventeenth century a luxury in England. Though the Romans made, them as well as brick in England, they were not common until the renaissance of brickwork in the eighteenth century.<sup>1</sup>

<sup>1</sup> See C. F. Innocent, *The Development of English Building Construction*, p. 186. Davie and Dawber, *Old Cottages in Kent and Sussex* (Batsford, 1900).



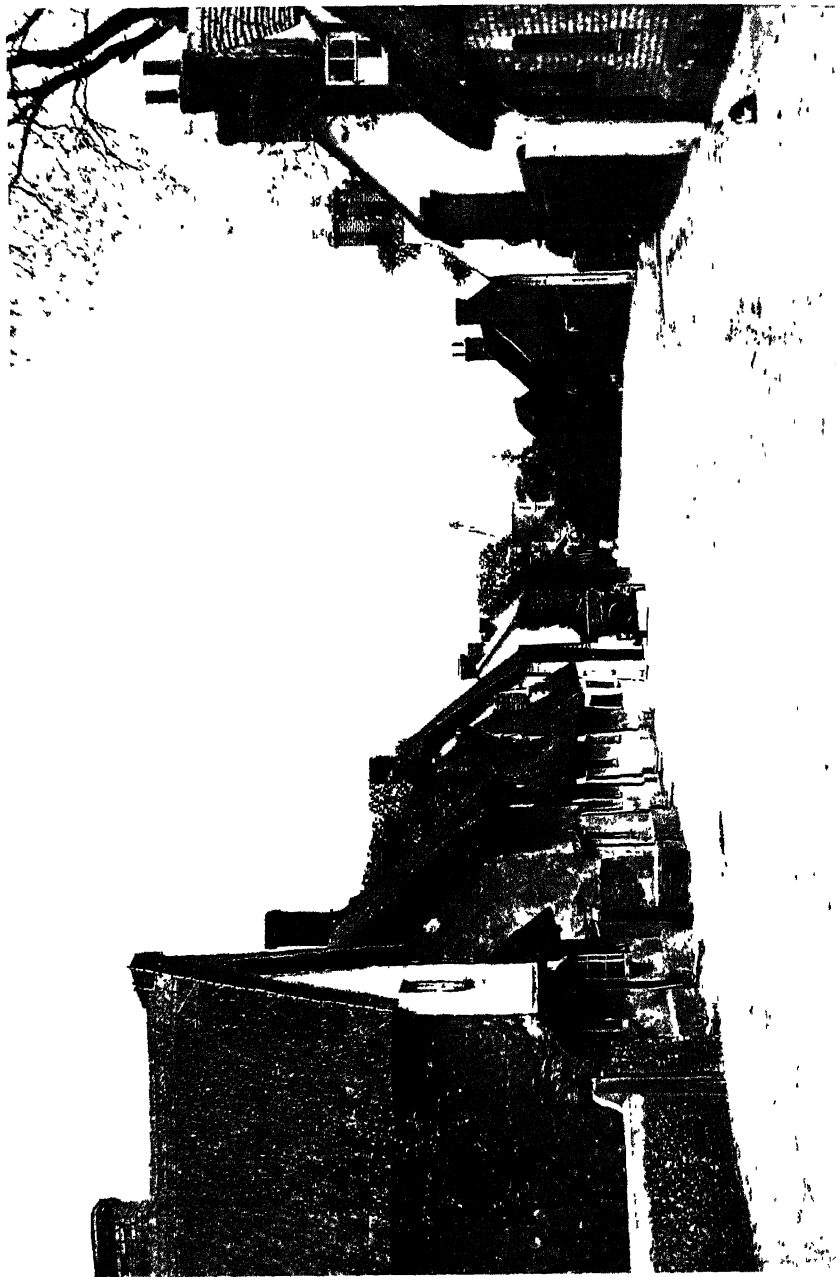
LOWER WOODFORD, WILTSHIRE

*Drawn by Sydney R. Jones*

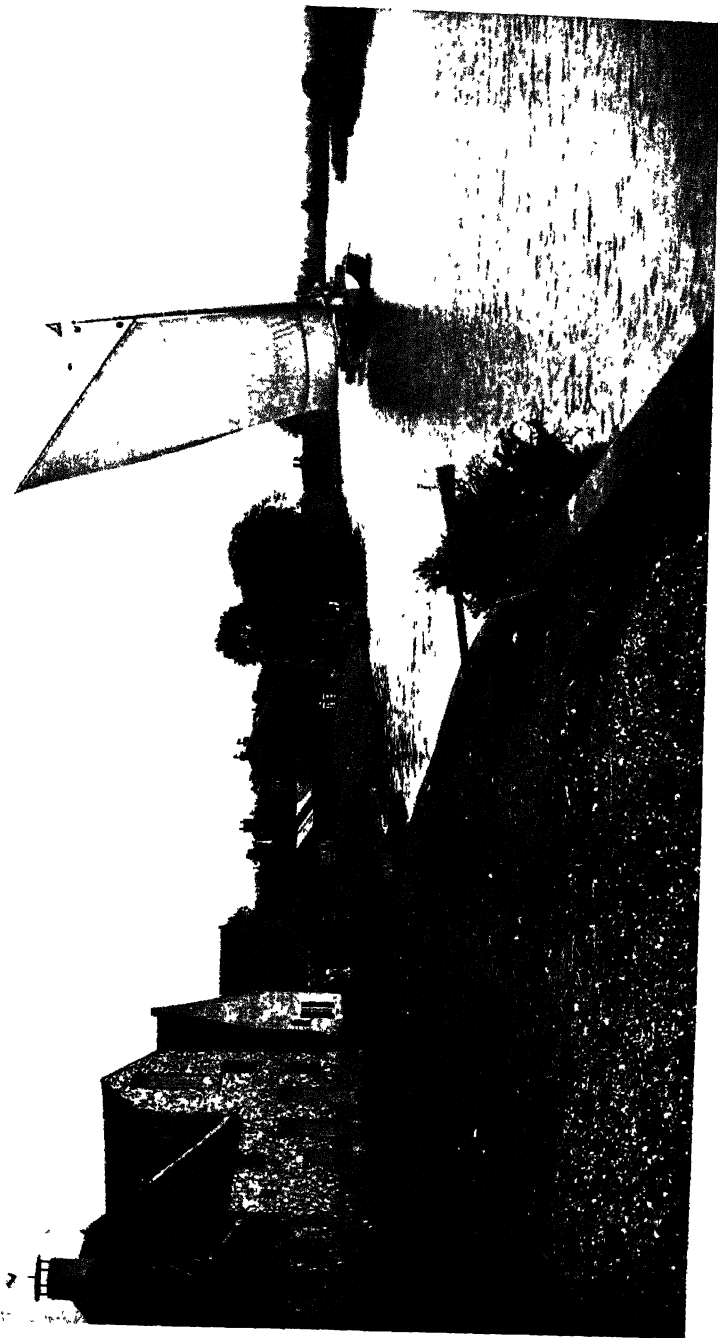


5. BILSBY, LINCOLNSHIRE

6. UPWELL, NORFOLK



7. ICKLETON, CAMBRIDGESHIRE



8. HORNING, NORFOLK



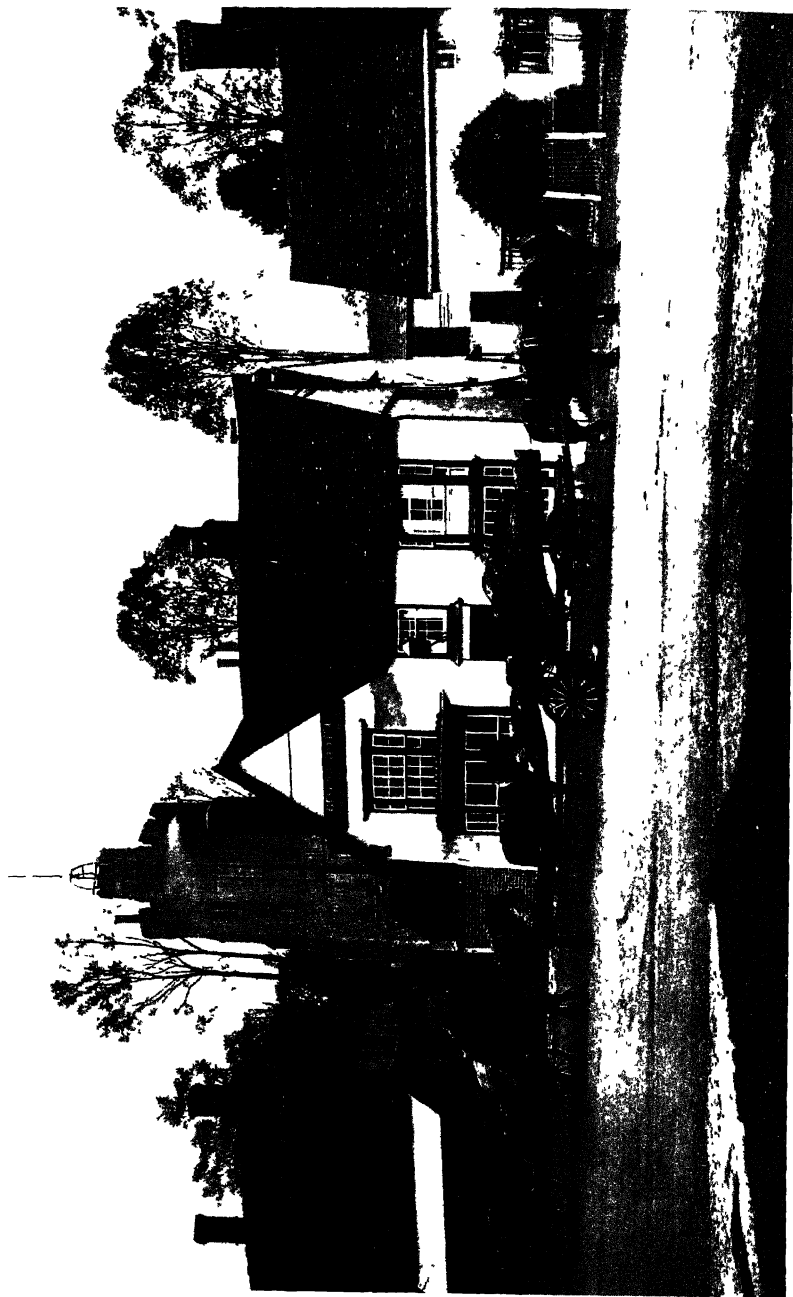
9. EYE, SUFFOLK

10. FRAMLINGHAM, SUFFOLK

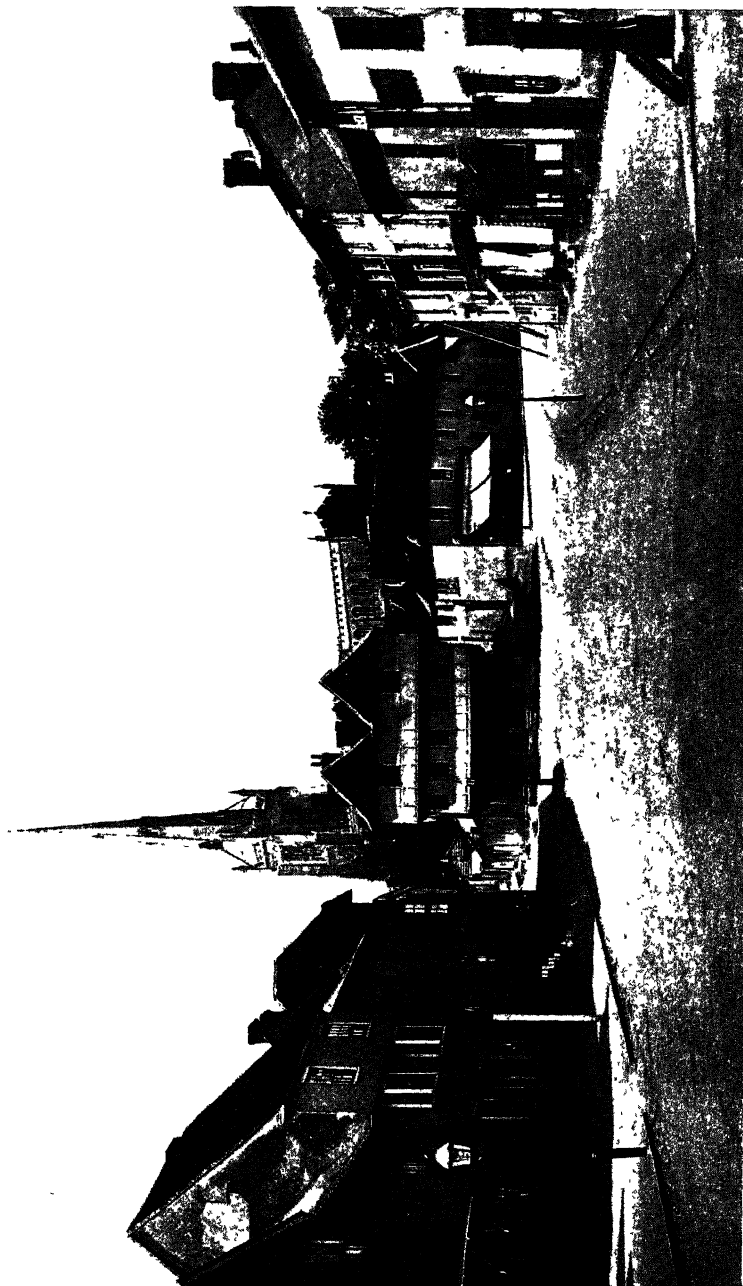


11. KERSEY, SUFFOLK

12. FINCHINGFIELD, ESSEX



13. CAVENDISH, SUFFOLK



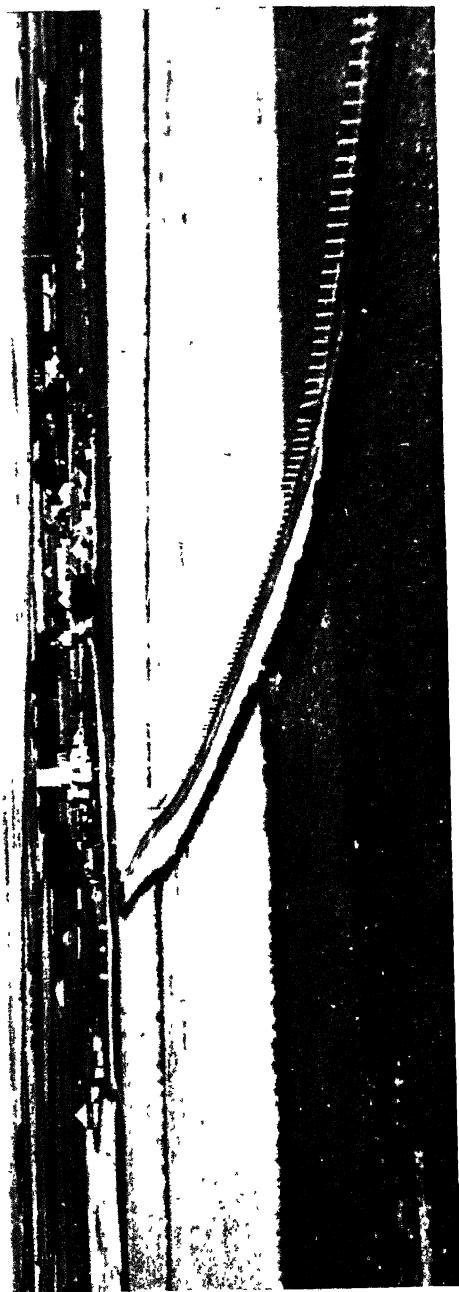
14. THAXTED, ESSEX



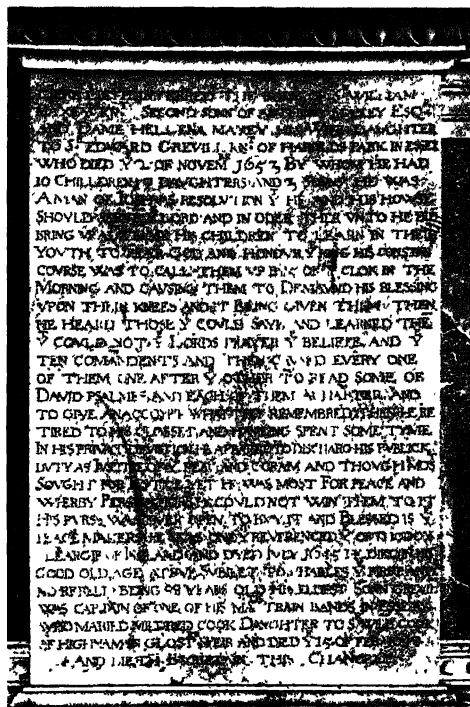
15. HAUGHLEY, SUFFOLK  
16. FRITTON, NORFOLK



17. EAST DEREHAM, NORFOLK



18. MORSTON, NORFOLK



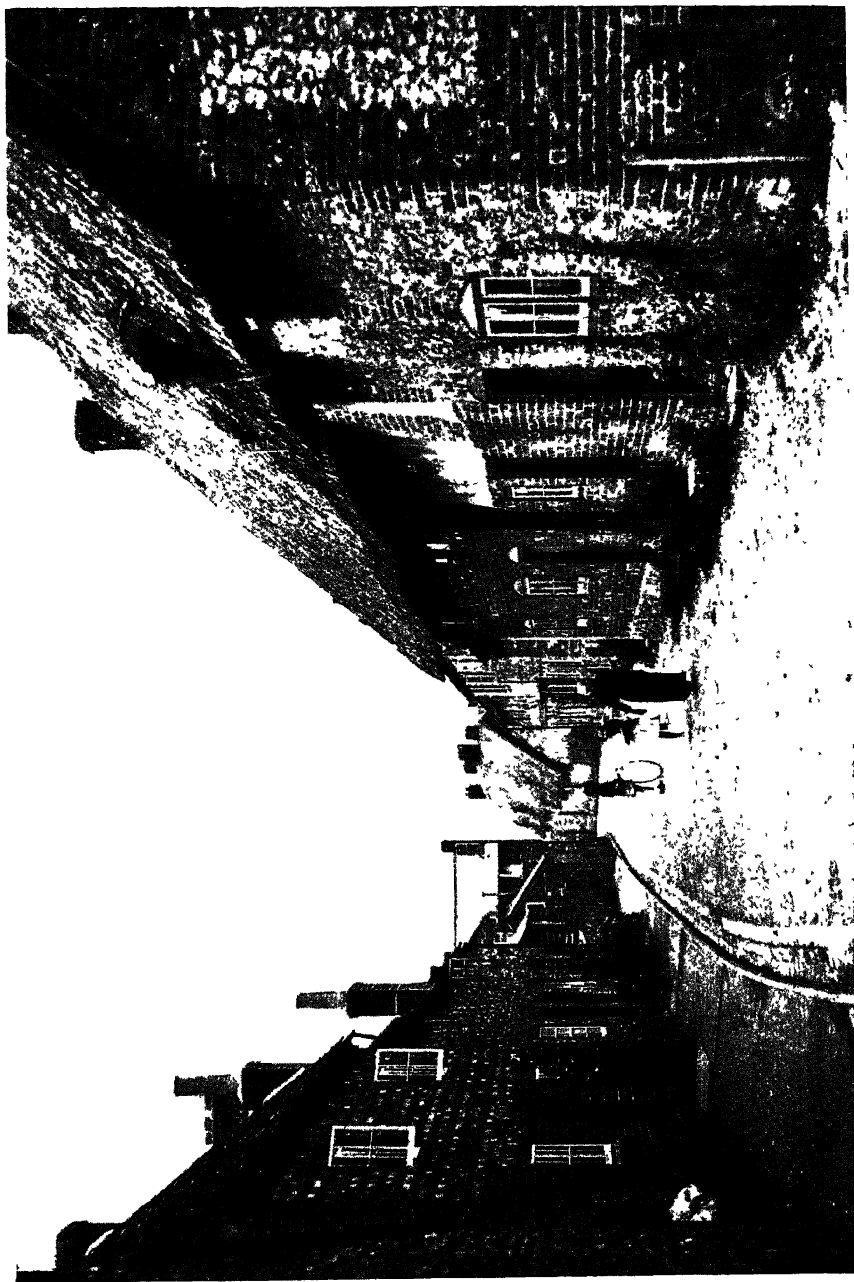
WILLIAM  
 SECOND SON OF SIR W. MAXEY ESC  
 DANIE HELLINA MAXEY SIBBTHREY MONTRE  
 TO J. EDWARD GREVILLE OF FRANKS PARK IN 1661  
 WHO DIED Y<sup>r</sup> 2<sup>d</sup> OF NOVEMBER 1661 BY WHOM HE HAD  
 10 CHILDREN 4 DAUGHTERS AND 6 SONS HE WAS  
 A MAN OF GREAT RESOLUTION Y<sup>e</sup> HEARD HIS HOUSE  
 SHOULD BE BURNED AND IN ORDER THEREVNTO HE BE  
 BRING WENT WITH HIS CHILDREN TO LEARN IN THEIR  
 YOUTH TO BE CALLED AND REMOVED HIS HOUSE  
 COME WAS TO CALL THEM UP BY CRY OF A CLOKE IN THE  
 MORNING AND CAUSING THEM TO DRINK HIS BLESSING  
 UPON THEIR JOURNES AND BEING GIVEN THEM THEN  
 HE HEARD THOSE Y<sup>e</sup> COULD SAYE AND LEARNED THE  
 Y<sup>e</sup> COULD NOT Y<sup>e</sup> LORDS PRAYER Y<sup>e</sup> BELIEFE AND Y<sup>e</sup>  
 TEN COMANDMENTS AND THEN CAUDED EVERY ONE  
 OF THEM ONE AFTER Y<sup>e</sup> OTHER TO READE SOME OF  
 DAVID PSALMES AND EACH OF THEM A CHAPTER AND  
 TO GIVE A ACCOUPNT WHEREVNTO HE REMEMBERED THERE BE  
 TIED TO HIS CLOSET AND THERE SPENT SOME TIME  
 IN REPRISING THE PSALMES AND READING HIS PRAYER  
 IN THIS MANNER HE LIVED AND DISCHARGED HIS DUTIE  
 UNTYLL HE WAS DEAD AND CORSEM AND THOUGH HE  
 SOUGHT FOR A PLACE YET HE WAS MOST FOR PEACE AND  
 WHEREBY HE WAS BURIED IN THE CHURCH AND HIS  
 HIS PARSE WAS BURIED WITH HIM TO BEYOT AND BLESSED IS Y<sup>e</sup>  
 PLACE WHERE HE WAS BURIED REVERENCED OF HIS  
 LEAF OF HIS LAND AND DIED NOV 1661 IN HIS  
 GOOD OLD AGE ABOVE TWENTY TWO YEARS Y<sup>e</sup> FIRST  
 NOBILITY BEING 88 YEARS OLD HIS ELDEST SON  
 WAS CAPTAIN OF ONE OF HIS MAJESTYES BANDS IN  
 WHO MAILED MILLER COOK DAUGHTER TO SIR W. COOK  
 OF HIGH NAME GLASTONBER AND DIED Y<sup>e</sup> 10<sup>th</sup> OF  
 AND AFTER HIS DEATH THIS CHURCH



- 19 MEMORIAL TABLET TO SIR W. MAXEY;  
BRADWELL-JUXTA-COGGESHALL, ESSEX
20. UPPER CLATFORD, HAMPSHIRE



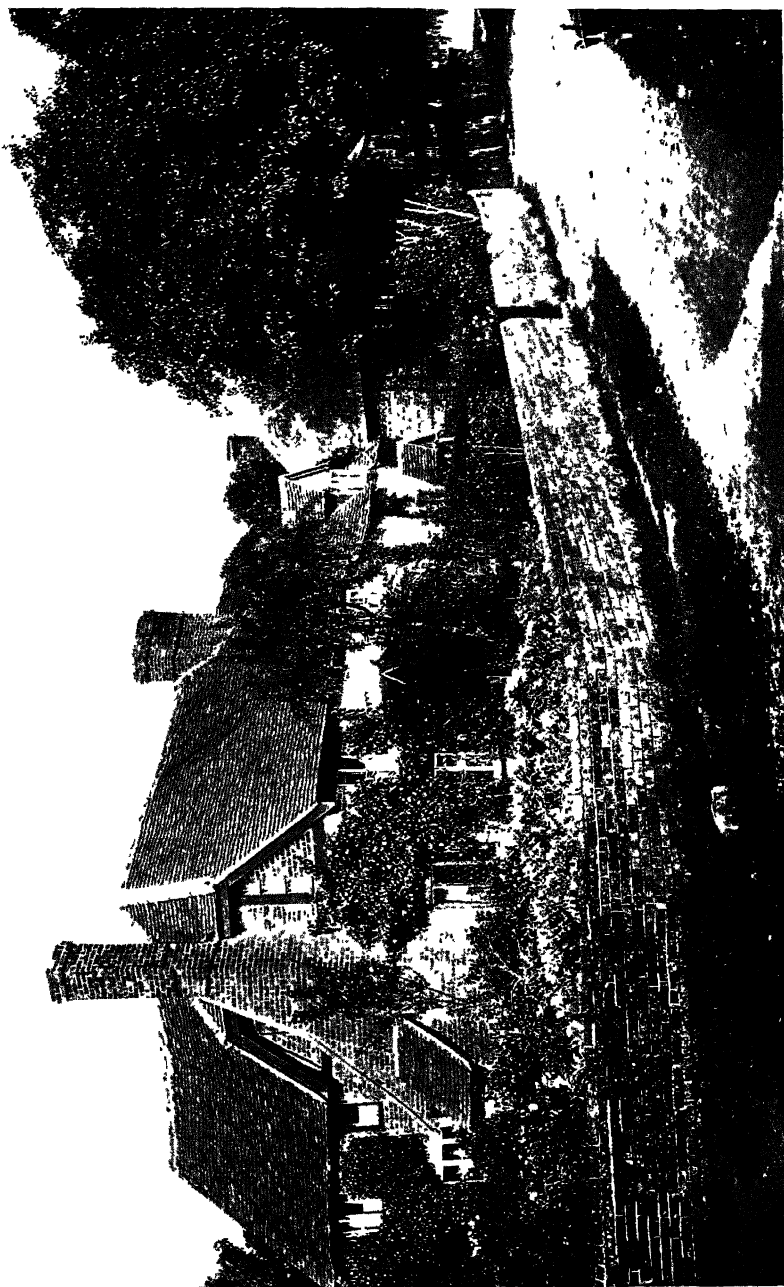
21. RAMSBURY, WILTSHIRE



22. WATLINGTON, OXFORDSHIRE



23. EWELME, OXFORDSHIRE



24. MONKS RISBOROUGH, BUCKINGHAMSHIRE



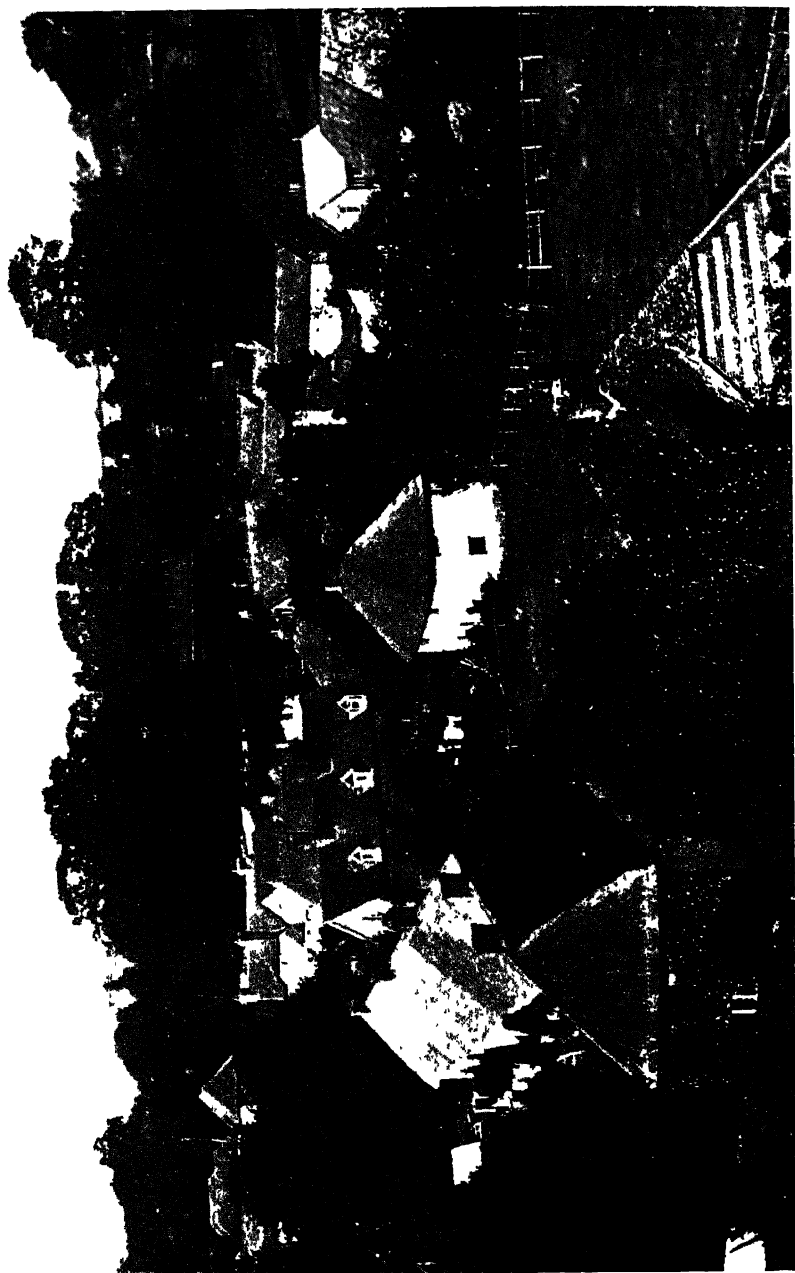
25. WHITCHURCH, BUCKINGHAMSHIRE

26. EAST HAGBOURNE, BERKSHIRE

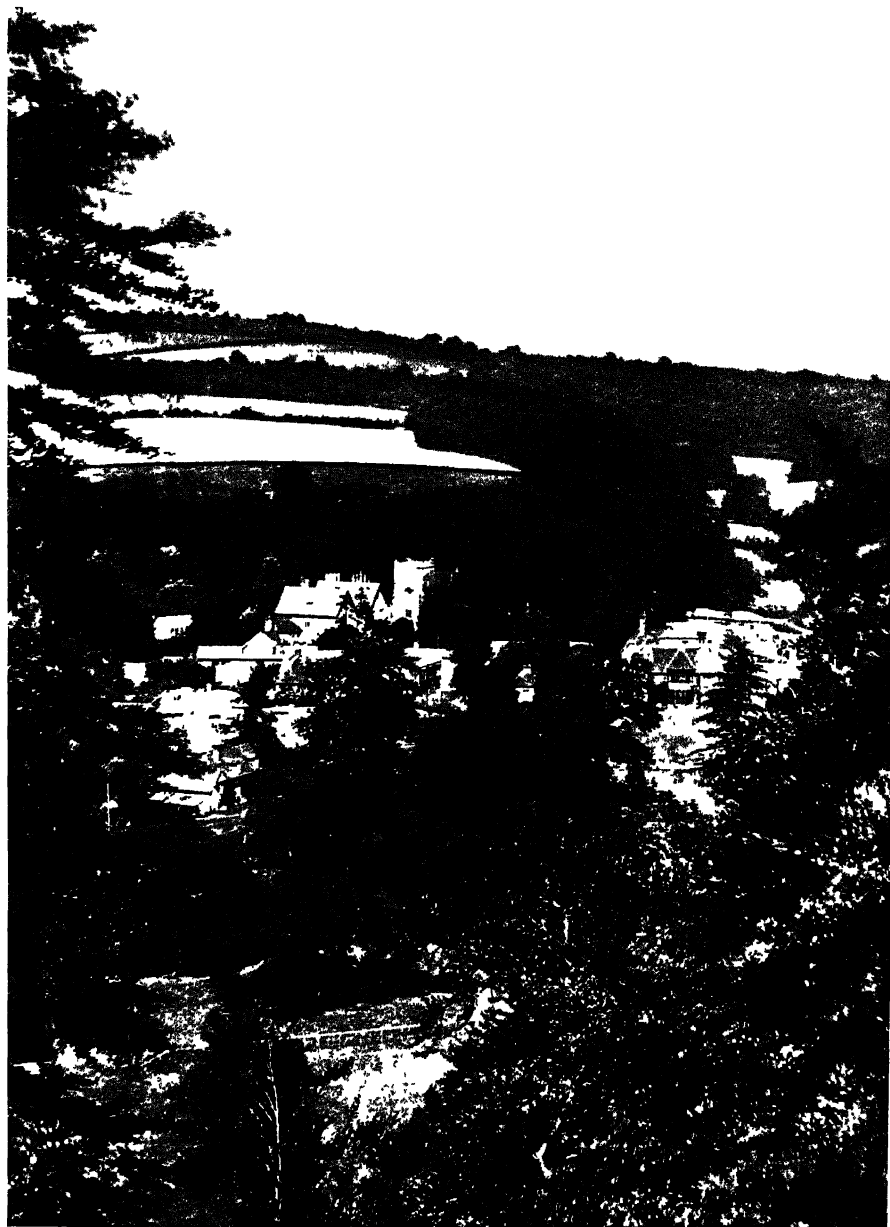


27. CATTISTOCK, DORSET

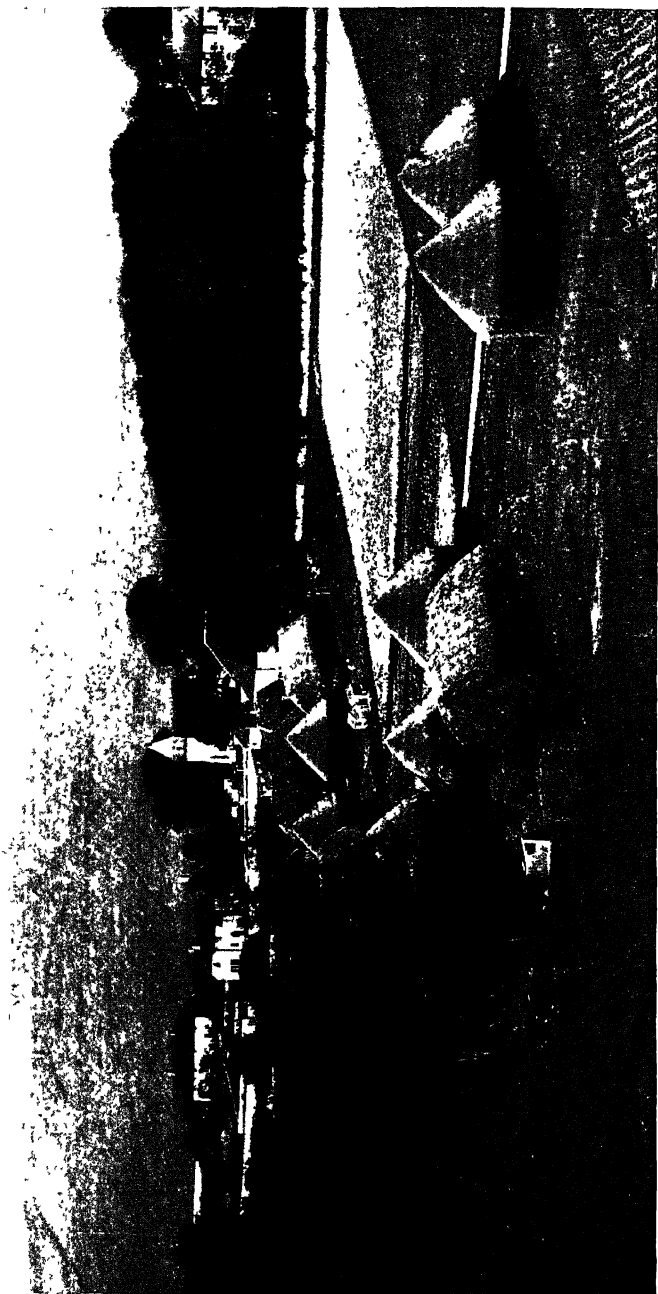
28. CHARMINSTER, DORSET



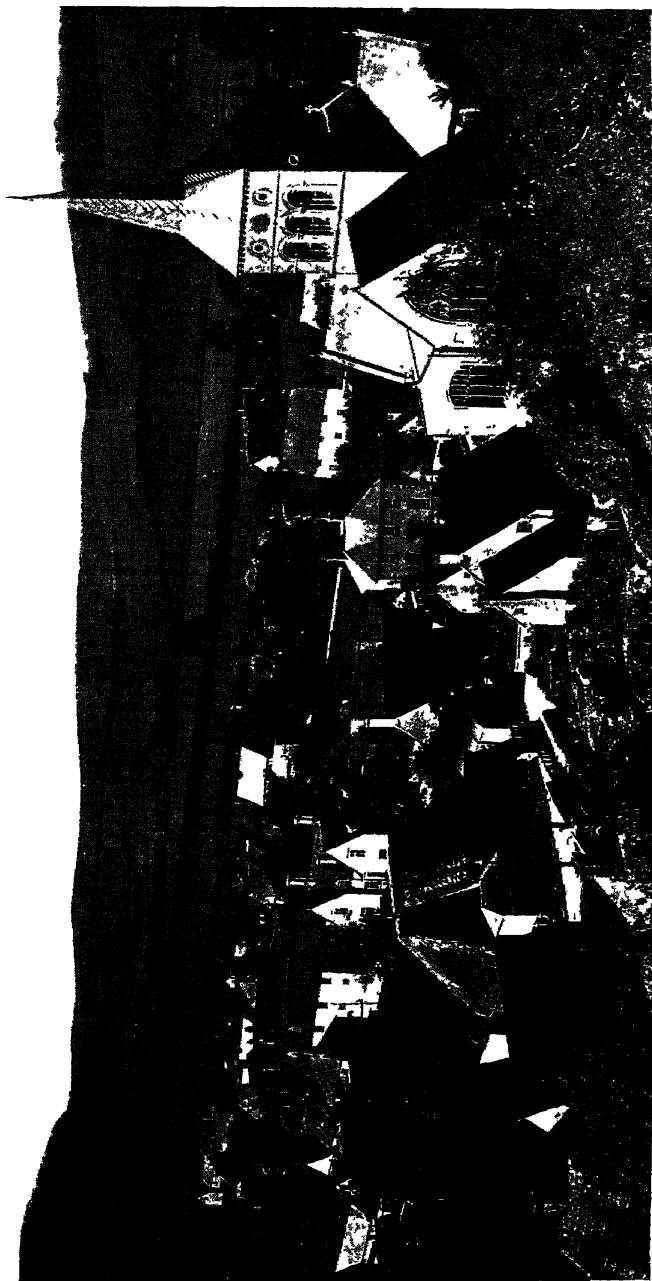
29. NETHER, WALLOP, HAMPSHIRE



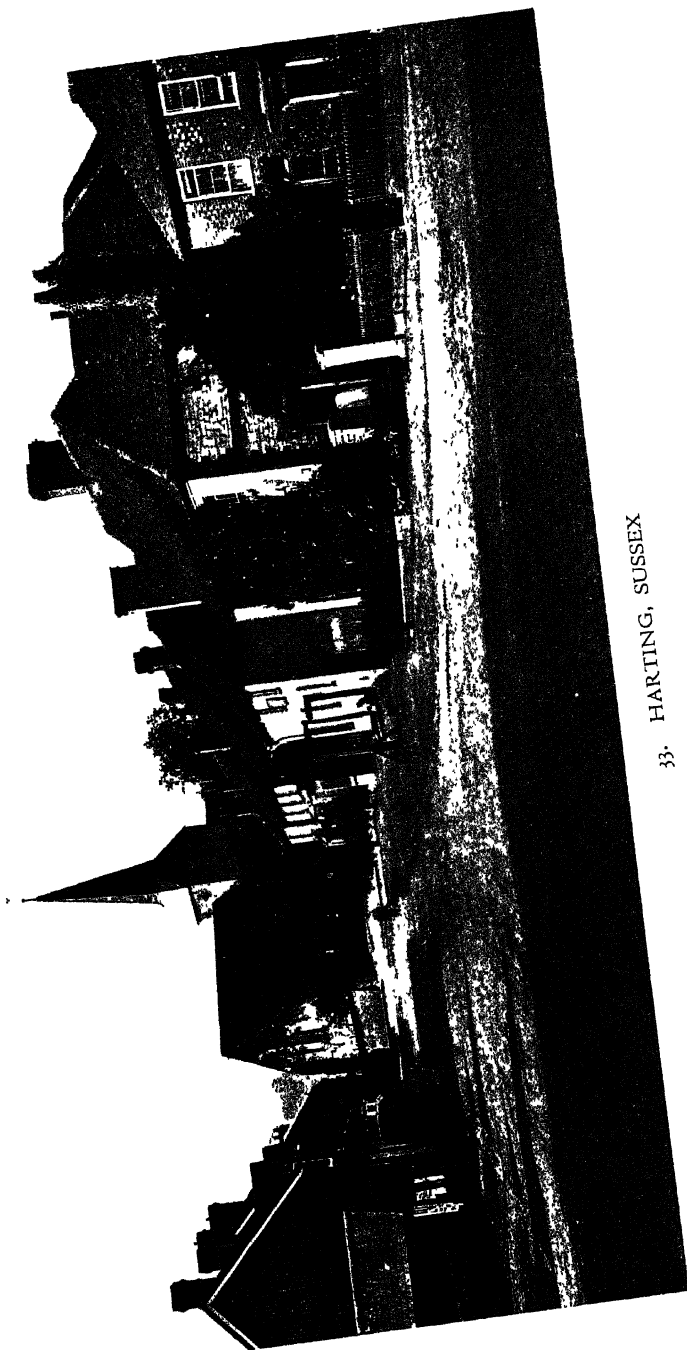
30. SELBORNE, HAMPSHIRE



31. EAST DEAN, NEAR EASTBOURNE, SUSSEX



32. EAST MEON, HAMPSHIRE



33. HARTING, SUSSEX



34. BABLOCKHYTHE, OXFORDSHIRE



35. ASTON TIRROLD, BERKSHIRE  
36. ALDERMASTON, BERKSHIRE

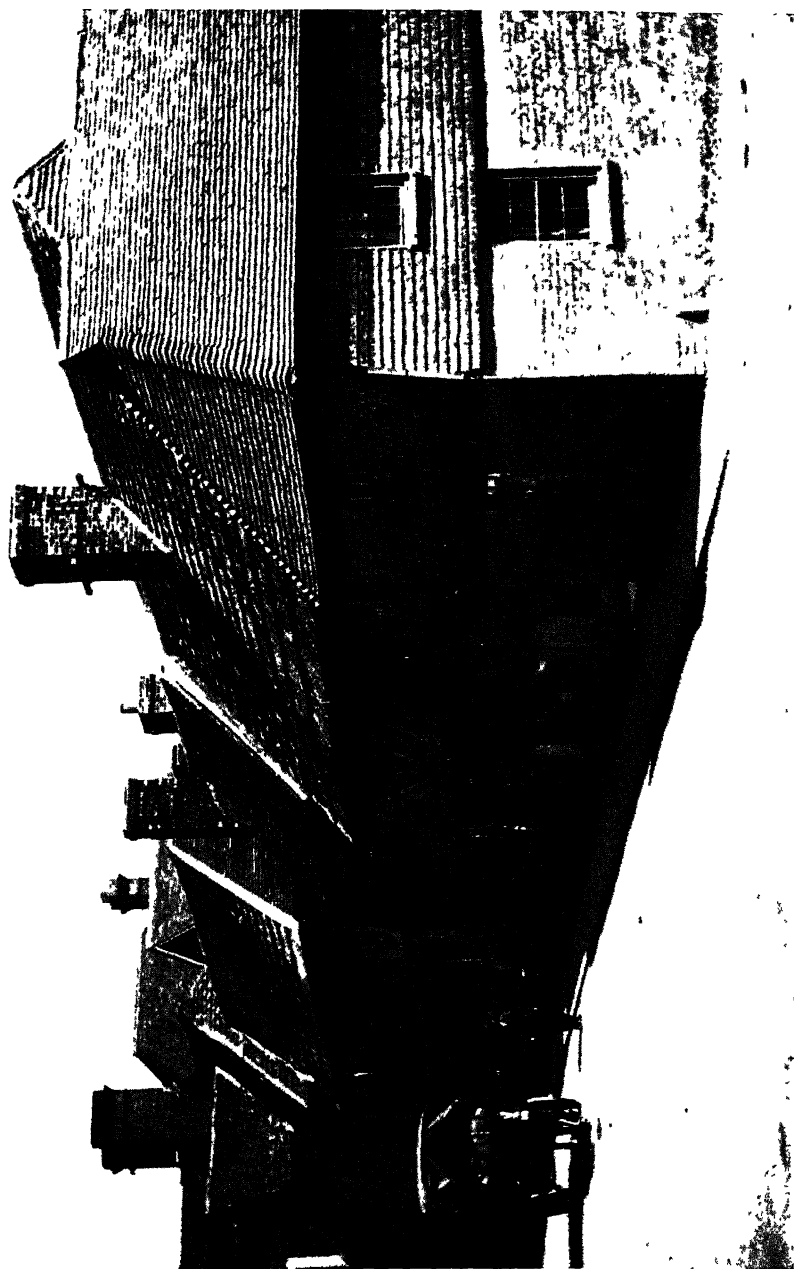


37. THURSLEY, SURREY

38. SMARDEN, KENT



39. SHERE, SURREY



40. STEYNING, SUSSEX



41. CHILHAM KENT



42. GROOMBRIDGE, KENT

43. GOUDHURST, KENT



44. BRANSTON, LINCOLNSHIRE  
45. COLEBY, LINCOLNSHIRE



46. BALDERTON, NOTTINGHAMSHIRE  
47. CARLTON, NOTTINGHAMSHIRE



48. KETTON, RUTLAND

49. EMPINGHAM, RUTLAND

## (ii) THE LIMESTONE BELT (OOLITE)

Across England diagonally, marking roughly the historic division between South-East and North-West, runs the great limestone belt, to the west the relatively unimportant fringe of lias, to the east the splendid oolite strain from whose quarries have come most of our best building stone, making this region the architectural backbone of the country. On the physical map the oolite begins with an isolated patch in the North York Moors which will fall outside this section. It is continued by that part of Lincolnshire which rises from the Wolds to the low ridge running north and south from Lincoln, which is known as Lincoln Edge and is traversed by Ermine Street. From there it passes through Sleaford to Stamford, and includes the Soke of Peterborough; thence to Huntingdon. From there it runs south-west in a broad band through Bedford, Buckingham, Oxford and the Cotswolds. Then it goes due south to include the north-western part of Wiltshire and the hills east and south of Bath. Then it narrows to form a fringe within the eastern and south-eastern border of Somerset, takes in the Vale of Wardour and the Blackmoor Vale, and runs thence through west Dorset to Portland and St. Alban's Head. Between Lincolnshire and the Cotswolds, the higher ground in the limestone formation, including the uplands of Northamptonshire and Edgehill, is lias; west of the Cotswolds the lias descends to the Avon and Severn valleys, and further south again most of the higher ground is oolite; the lias sends out a spur to form the Polden Hills. Across the Channel oolite is continued in Normandy. There is none of it in Wales, Ireland or Scotland.

In the last resort stone is the noblest and most natural of all building materials, and those who build out of native stone have an advantage over any rival. The men who, mostly in the seventeenth century, built the Cotswold villages as we know them to-day, and their worthy compeers, both north and south, used their supreme advantage well. From floor to roof-ridge and chimney-top, from one village to the next, and from Lincolnshire to the Dorset coast, the same noble stuff is used. Throughout the whole work and throughout the whole region, there is a simplicity and unity, and dignity of thought. In comparison with this the composite structures of the South and East seem a laborious patchwork, the rude stone, rough timber, and poor cob and thatch of the North and West to be the work of men relatively uncivilised. If we would form some idea of the value of their material, it would be well to recall some of the bigger work for which these quarries have been responsible.

To the north there is the so-called Lincolnshire group which includes Rutland and the north of Northamptonshire. Of these some of the chief are Ancaster, Haydor, Clipsham, Casterton, Barnack, Ketton and Weldon. From Haydor came the noble churches of Boston, Grantham and Newark. Further south the quarries of Casterton, Barnack and Ketton lie close around the dignified city of Stamford, and have given it the highest rank in architectural character : an excellent tradition has been maintained in its churches, inns and domestic buildings from the time of the spire of St. Mary's right down to the nineteenth century. The quarries of Barnack were exhausted by the fifteenth century, but in their time they were among the most famous in England. It is recorded that the original cathedral of Peterborough was built from it in the seventh century, and Norman Ely in the twelfth. After the dissolution Barnack stone was taken from the abbeys of Barnwell, Thorney and Ramsey, and built into the colleges of Cambridge. Old St. Paul's was probably built of Weldon stone ; so are Trinity College Chapel in Cambridge and the upper part of the wall of King's College Chapel. A very great proportion of college buildings in Cambridge are made of stone from the Lincolnshire group. Lincoln Cathedral is built of stone from quarries near by, which also have long since been exhausted. Further south are the quarries of Puddlecote near Charlbury, and Taynton near Wychwood, in Oxfordshire. From these many early medieval buildings in Oxford were made. Taynton stone was used at Eton in the fifteenth century, and later for the interior of St. Paul's and for Blenheim House. In Gloucestershire are the quarries of Campden Hill, Guiting and Painswick. Guiting stone too was used at Oxford, at St. John's and Christ Church. Painswick stone is our nearest approach to the stone of Caen. Less fortunate is the Headington stone used in Oxford in the eighteenth and nineteenth centuries ; it was badly laid but also badly chosen, and has since had to be renewed. It is remarkable with what skill this stone was chosen and laid in the medieval period. It is not enough to find a good quarry ; stone must be taken from the proper strata and laid in its natural bed. Next come the numerous stones from Bath used by the Romans and ever since, such as Box Ground, Combe Down, Corsham and Monks' Park. Of the stone known as St. Aldhelm Box, John Aubrey wrote : ' Haslebury Quarrie is not to be forgott, it is the eminentest freestone quarry in the West of England. . . . The old men's story that St. Aldhelm riding over there threwe downe his glove, and bade them dig, and they should find great treasure, meaning the quarry.'<sup>1</sup> The Saxon church of

<sup>1</sup> Quoted in *Building Stones*, by J. Watson (Cambridge, 1911), p. 175.

Bradford-on-Avon, attributed to St. Aldhelm, is of this stone. In Somerset, Wells and Glastonbury were built of stone from Doultong near Shepton Mallet, and St. Mary Redcliffe, Bristol, from an isolated patch of oolite at Dundry. In the narrow wedge at the extreme south are three of the most notable limestone quarries. Chilmark ('Wardour' or Tisbury) stone built Salisbury Cathedral and Christchurch Priory, and contributed also to Rochester. The famous stone of Ham Hill built Sherborne Abbey and provided all the freestone in the Somerset towers. It has given a golden tinge to the whole neighbourhood. Finally, and most widely used of all, owing to its great strength, its easy transport by sea and the great blocks in which it can be quarried, comes Portland stone. This was introduced to London by Inigo Jones, who used it for the Banqueting Hall in Whitehall and elsewhere. After the Great Fire, Wren approved his choice and built the new St. Paul's of it; since then it has been used for many of the great public buildings of the capital, including Somerset House and the British Museum, the Foreign Office and the India Office. Across the sea the oolite formation is continued in Normandy. It was often easier to bring stone by sea from there than from the quarries far inland, and for this reason and also owing to the Norman connection, rather than for its peculiar excellence, Caen stone was used all over the South and East of England, in the Tower of London, in the freestone of the Norfolk towers, in Eton College in the fifteenth century, in Henry VII's Chapel at Westminster, and in Buckingham Palace some centuries later.

It is not to be expected, however, that the best freestone drawn from any distance should have been employed in humble village homes, and this digression is only intended to prove the wealth of the limestone region, and the influence which the more important masonry must have exercised in all directions. Almost every village is said at one time to have had a quarry in easy reach, most of which are now disused, and some, as we have seen, exhausted. Moreover, for rubble cottages lias was used as much as oolite, though it never provides good freestone.

The villages of the Cotswolds are famous, and rightly so, but those at the northern and southern ends of the belt deserve some attention too. As far north as the district of Lincoln, within sight of the great cathedral which in an earlier age had been a beacon light of the new Gothic art, there are numerous noble spires and firm stone-built villages at their feet. *Branston* (44) and *Coleby* (45) give some idea of the type. The masonry is without ornament or distinction. The earlier roofs are of pantiles and rather flat, the later roofs of slate, the chimneys of rude brick, the tops and sides of

the windows are timber round which the rubble fits as best it may, and yet these villages are not entirely of a northern type. The churches at least shed a less rugged influence, and there is something in the setting and the feeling which points towards a finer style. To the west, in Nottinghamshire, the influence of this style is clearly felt. *Balderton* (46) is on lias, and *Carlton* (47) is in the sandstone country well over the geological border. As we go south past Grantham and along Ermine Street, the promise is made good. As we have indicated above, the district about Stamford is the beginning of this promised land. There is the same good freestone to work with, but it was probably produced more easily and in greater abundance, and certainly used with far more taste and skill. Over the wide area which includes the Soke of Peterborough, most of Rutland, corners of Leicestershire and Lincolnshire, and the northern parts of Northamptonshire and Huntingdonshire, the villages are an architectural delight. In the churches there is some of the best building of all periods, but particularly of the fourteenth century. At Wittering and at Barnack there is Saxon work, at Castor and Tickencote respectively, one of the richest Norman towers and the most elaborate chancel arches of the country. At Upton are charming relics of the Jacobean era, in Nassington spire a proof of the survival of Gothic traditions into the seventeenth century. It would be almost invidious to mention the more numerous churches of the intervening periods. The style of the fourteenth century on the whole predominates; there is no part of England where spires lie so thickly scattered over the landscape; good proportions are usual, and the heavy broach at *Ketton* (48), the candle-snuffer type of *Empingham* (49) or the needle type of *Glington* are not on the whole representative, though the tower stage and the stonework of *Ketton* is of the best. As we have seen in considering the eastern parts of Lincolnshire, the range of good building and good stone extends for the churches far beyond the limestone belt. This is not the case for the villages as a whole; there the stone stops abruptly when the quarries are left behind. The traveller from Peterborough to Sleaford is at once aware of the geological boundary when he passes the Deepings. But if he will turn west at any point along the road he will soon meet the oolite again. *Deeping St. James* (50) is one of these villages on the stone frontier. *Duddington*, *Empingham* and *Ketton*, *Ufford* and *King's-Cliffe* (48-53) are other examples of the type. A comparison with the villages further north shows at once how the masonry has improved. The quoins and jambs and lintels are of freestone; a greater finish and generosity is everywhere in evidence. Above all, the roofs are of native material, either of thatch or of the famous

Colley Weston stone tiles, which are perhaps the best roofing in England. These are usually bigger than the Cotswold tiles, and both are smaller and better than those of Sussex and the North. They are obtained in a peculiar way. The stone, which laminates freely, is cut in October, exposed during the winter to the action of the frost, which swells the moisture between the laminations, and then, when the thaw sets in, it is easily tapped into layers with a hammer. They are fixed on to the roofs with wooden pegs and then plastered or 'torched' with hair mortar on the under side. Thus they last for centuries, and the weather gives them tone and feeling.<sup>1</sup> The only consolation about much modern roofing matter and most modern work is that it will only endure a few generations. Flimsy and ugly is at least better than bad and solid. The sky-scrapers of America are sometimes designed to last only for twenty or thirty years.

*Wicken* (54) in Northamptonshire, on the Buckinghamshire boundary, and *Charlton-on-Otmoor* (56), north of Oxford, lie between the chief oolite areas, and are less than twenty miles apart. They represent two villages which appear to be on very different levels of prosperity. The one is as slovenly as the other is well-dressed and tidy. There may be economic or ordinary human reasons for this; the building materials are the same. At *Wicken*, one would rather have an upper bedroom in the houses on the left than on the right. One might not care to sleep in *Charlton* at all.

We are now in the Cotswolds. It has been well said of them that 'there is no other district in England that has expressed so simply and so beautifully in terms of building, the unity between the soil, the dwelling and its inhabitants.'<sup>2</sup> The human habitations in these valleys, and yet more on the hill-tops, which they do not as elsewhere shun, are like a natural symphony in stone; it seems everywhere to come gently through the soil, grow into floors, walls, roofs and chimneys, and make as natural a shelter for men as the abundant pasture on the hills makes food for their flocks; from the houses it spreads outwards in long, low lines to enclose the fields, as here at *Calcot* (55), or rises proudly heavenwards, as in the church tower at *Northbleach* (57), to direct their aspirations. Everywhere one superb material, without monotony and without bleakness, serves all their needs. We do not here, as in East Anglia, or in Kent, admire an ingenious selection of various elements and their conjunction in harmonious patterns;

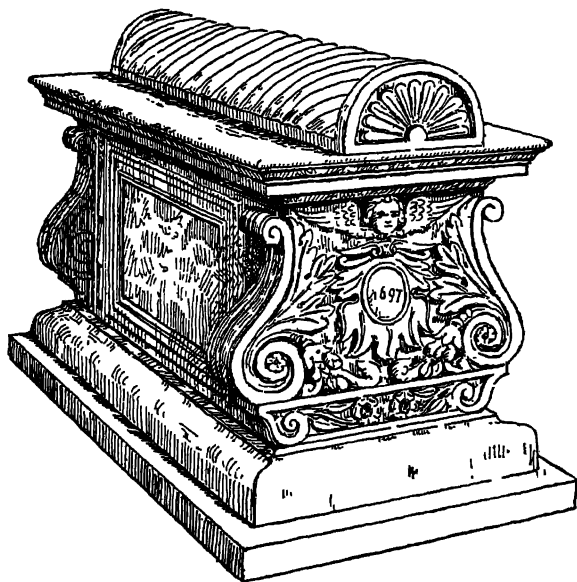
<sup>1</sup> Davie and Dawber, *Old Cottages and Farm-Houses in the Cotswold District*, p. 47 (Batsford, 1903).

<sup>2</sup> G. Llewellyn Morris in *The Studio*, Winter Number, 1906-7, p. 88.

here we see instead how a happy native instinct made perfect and universal use of the ground from which it grew. There is no need here, as in most other parts of England, to search carefully among later débris for the best examples of the type. The buildings of this period still dominate the countryside.

The wealth of the Cotswolds, like that of the best building districts of East Anglia, was founded on wool. On the brasses in the churches, largely built by their magnificence, the 'woolmen' rest their feet as proudly and as naturally upon sheep as the knight upon his hound, or the lady on her lap-dogs. Among these were, in the fourteenth century, William Grevil of Chipping Campden, '*Flos mercatorum totius Anglie*'; in the fifteenth Thomas Bushe, whose brass is at *Northleach*; and in the seventeenth Sir Baptist Hicks, Viscount Campden, Lord Mayor of London, and one of the wealthiest financiers of his time. The trade flourished from the twelfth to the eighteenth century, but the best period in domestic building, both for the big and small houses, was from about 1580 to 1690, and the typical Cotswold village of to-day may be said to date from that time. There is no English village architecture, except perhaps in South Somerset, which is so characteristically Gothic in spirit. As the houses were built of the same materials as the churches, though of a later generation, it is natural that ecclesiastical influence should be felt. It is evident in mullions and gables, and occasionally in arched doorways. There are no hipped roofs here as in Kent. Not until the end of the seventeenth century is a Renaissance feeling discernible. Then the houses become higher, the windows are made with transoms and sashes, the dormers are inserted in the roof instead of being carried straight upwards on the wall surface, and rounded hoods and broken pediments appear over the doors. In the genuine types, the roofs are steep and often take thatch as at *Ebrington* (59), but the stone tile, decreasing in size towards the top (as may be seen at *Lacock* (62)), is the real native medium. The cresting too is of stone, a number being carved V-shaped out of one block. The masonry in the smaller houses is rarely of ashlar; often it is of coursed rubble, usually of random rubble with quoins of ashlar. The rubble is extremely well fitted, and nothing proves its quality better than the dry, mortarless walls, which are here better made than anywhere else. Despite the unity of material and style, there is no dull uniformity of design. The village streets were never constructed on the Council house plan, delivered ready-made from a factory and set down in regular lines of perpetual sameness. *South Cerney* (60) shows variety of shapes and designs: often the gable is on the streets, but there is no

uniformity in this matter as there is said to be in South Germany, where, by the position of the gable, one can tell the transition from Swabia to Franconia. How clean and good these cottages look by the side of the water as at *Upper Slaughter* (58), *Asthall* and *Upper Swell*, or in the famous example at *Bibury*. How better still are they on the hill-top or running up the sides of the hills, as at *Horley* (frontispiece, 1). Villages built of this stone do not fear such positions, and survive the centuries with less fear of change and repair than any others. How splendid, lastly, are some of the great barns, as at *Hampnett*; how quaint the *barrel-topped tombs* in their churchyards (fig. on this page).



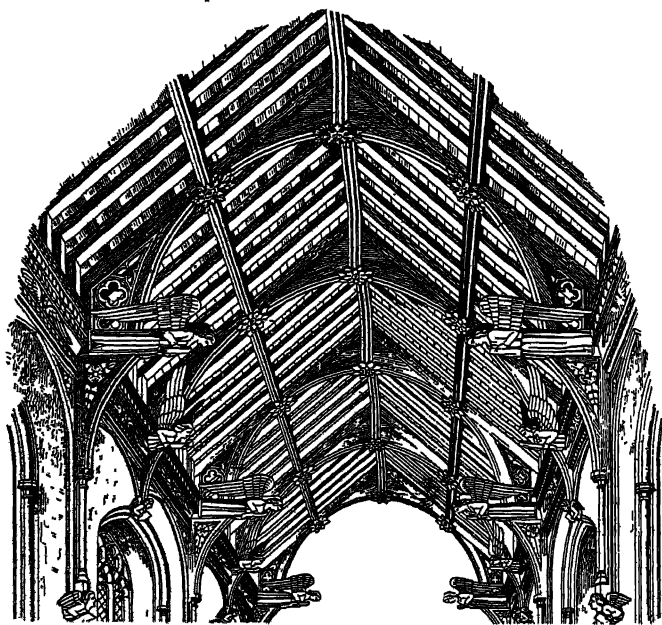
A BARREL-TOPPED TOMB AT QUENNINGTON,  
GLOUCESTERSHIRE, 1697

*Drawn by G. R. Clarke*

The good building of the Cotswolds is continued further south along the limestone belt, and yet it is not so ubiquitous or so uniform. The street at *Lacock* (62) shows at close range good masonry of all types, but the chimneys are of brick and the houses in the centre of the picture are all different and not of the best periods. In the country about Bath and Trowbridge the influence of the eighteenth century, which has left so perfect a stamp on Bath itself, is noticeable also in the countryside. It is discernible both at *Steeple Ashton* (63) and at *Castle Combe* (61), deservedly one of the most notoriously picturesque of villages. The taller houses with freestone fronts, sashed windows and high roof-lines are clearly the work of men who were inspired by the great centre of fashion in their neighbourhood. This is naturally a more sophisticated country than the stone belt to the south or north. Further south is *Mells* (68), and the church tower proclaims that we are in

## OOHITE

Somerset. This is the eastern approach to the Mendip Hills, where the geological map shows a great confusion of colour and a rougher stone emerges. Thatch becomes very common. Our last examples lie in that delectable country to which all the southern geological formations of England run down. The map will show how clay, chalk and greensand, oolite, lias and sandstone seem pivoted on the Dorset coast and run riot there together. *Hinton St. George* (64) is on the extreme western fringe of oolite ; this is a country where many pleasant villages are built of thatch and the golden stone of Ham Hill. At *Abbotsbury* (65), in front of this superb monastic barn, we stand on the edge of the oolite spur which leads away to Portland, and the chalk hills rise gently to the north. At *West Lulworth* (67) we are clearly on chalk, but stone is near enough for houses to be built of it. At *Kimmeridge* (66), two villages further east, we are on oolite again, but the older cottages are of the type evolved in the folds of the chalk downs, which lie away beyond this village. Here we are within reach of the famous Purbeck marble, which was used in the thirteenth century to decorate so many of our cathedrals.



NAVE ROOF, WYMONDHAM CHURCH, NORFOLK

Drawn by R. & J. Brandon



50. DEEPING ST. JAMES, LINCOLNSHIRE

51. DUDDINGTON, NORTHAMPTONSHIRE



52. UFFORD, NORTHAMPTONSHIRE

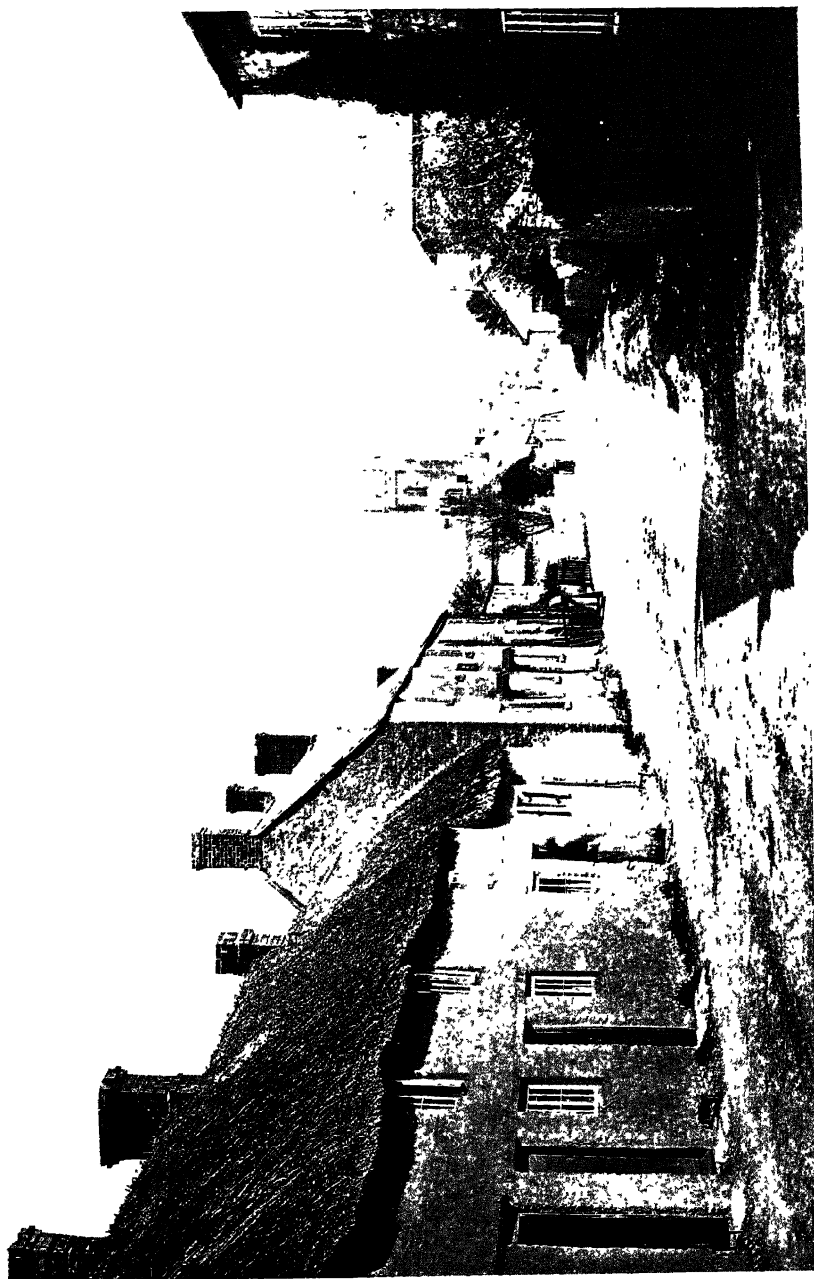
53. KING'S-CLIFFE, NORTHAMPTONSHIRE



54. WICKEN, NORTHAMPTONSHIRE



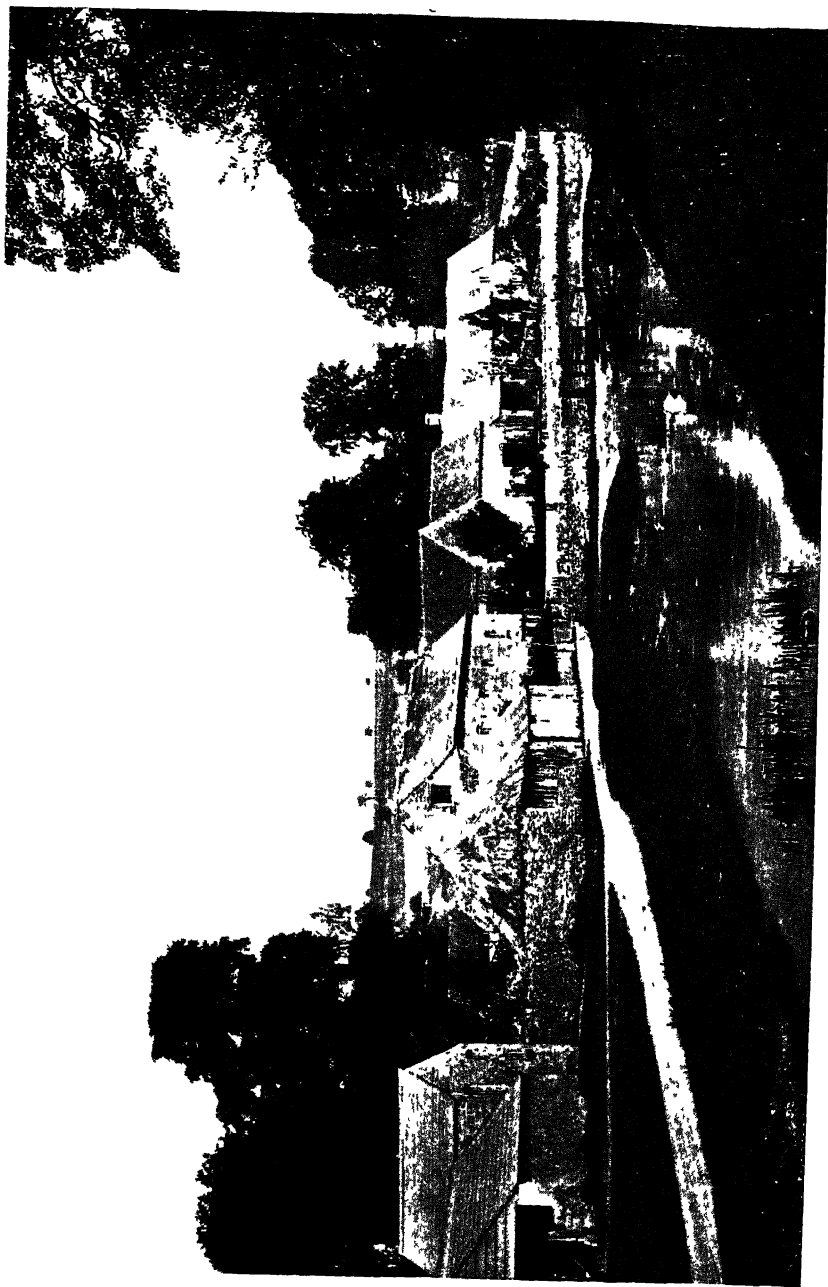
55 CALCOT, GLOUCESTERSHIRE



56. CHARLTON ON OTMOOR, OXFORDSHIRE



57. NORTHLEACH, GLOUCESTERSHIRE



58. UPPER SLAUGHTER, GLOUCESTERSHIRE



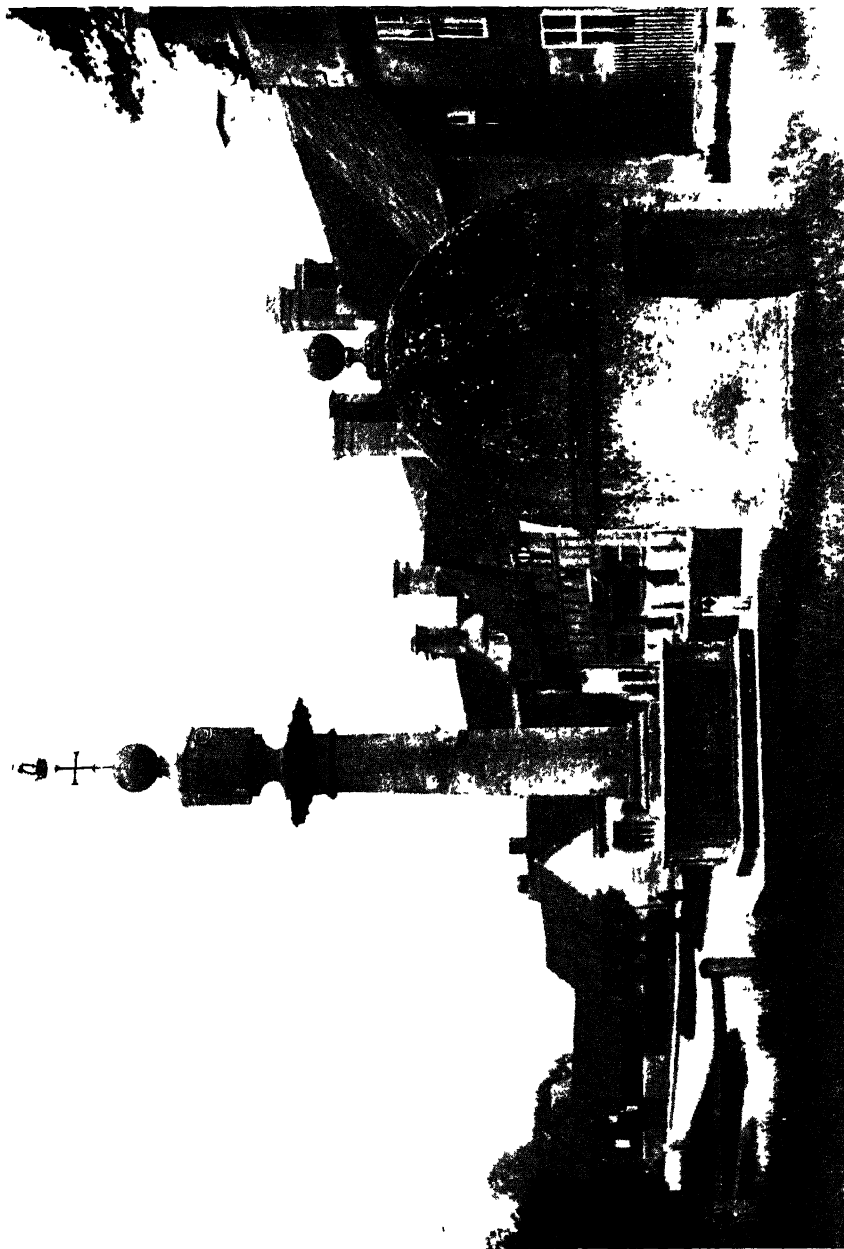
59. EBRINGTON, GLOUCESTERSHIRE  
60. SOUTH CERNEY, GLOUCESTERSHIRE



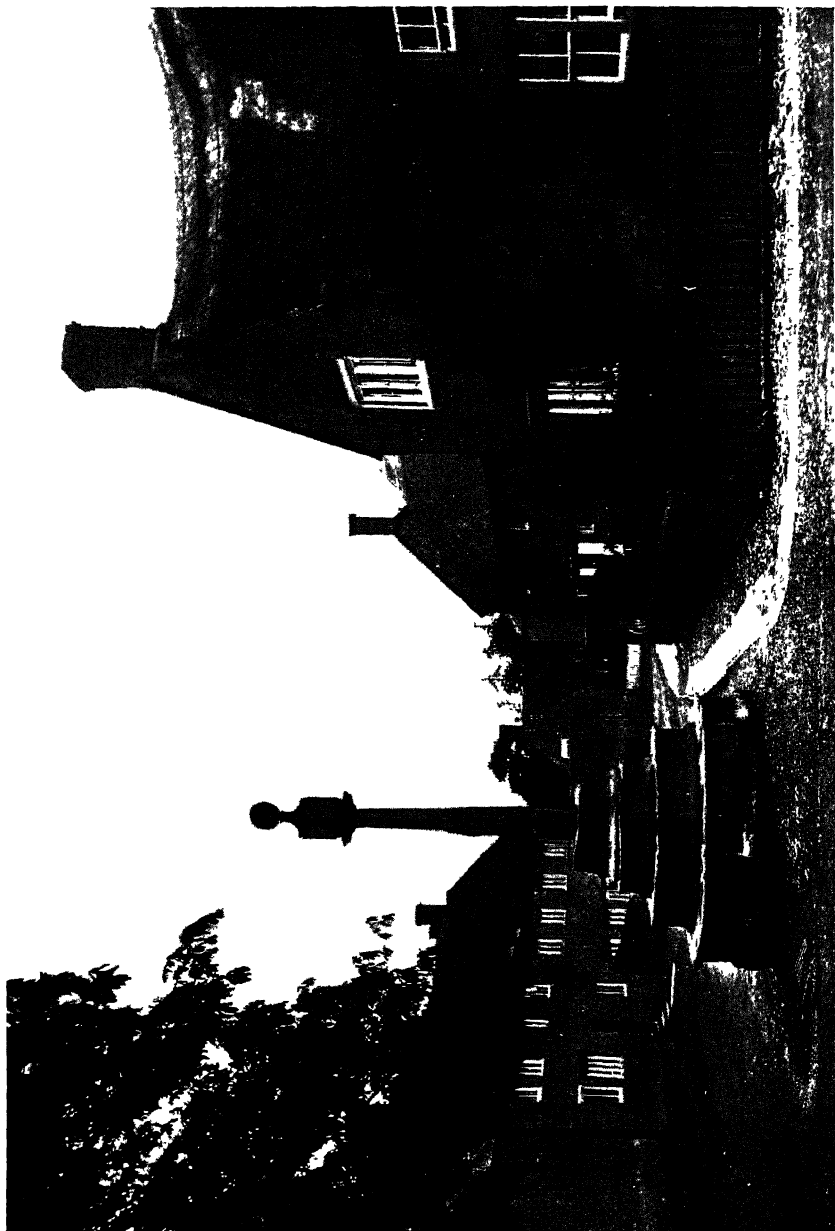
61. CASTLE COMBE, WILTSHIRE



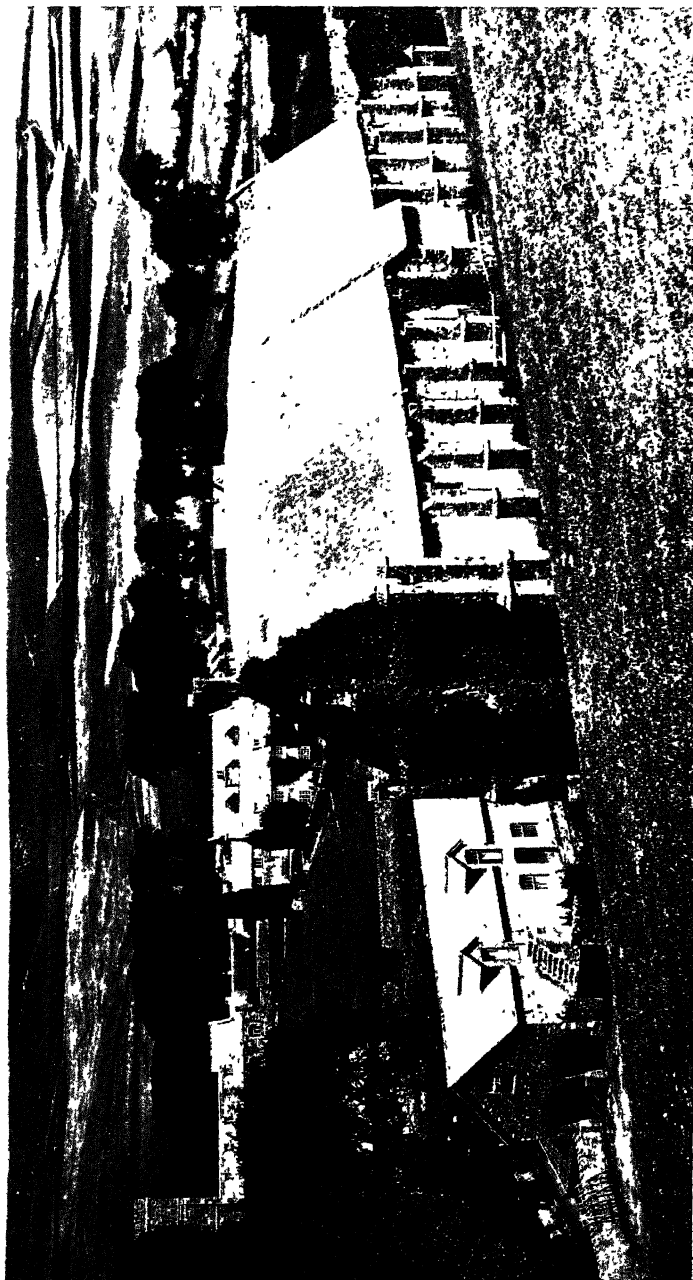
62. LACOCK, WILTSHIRE



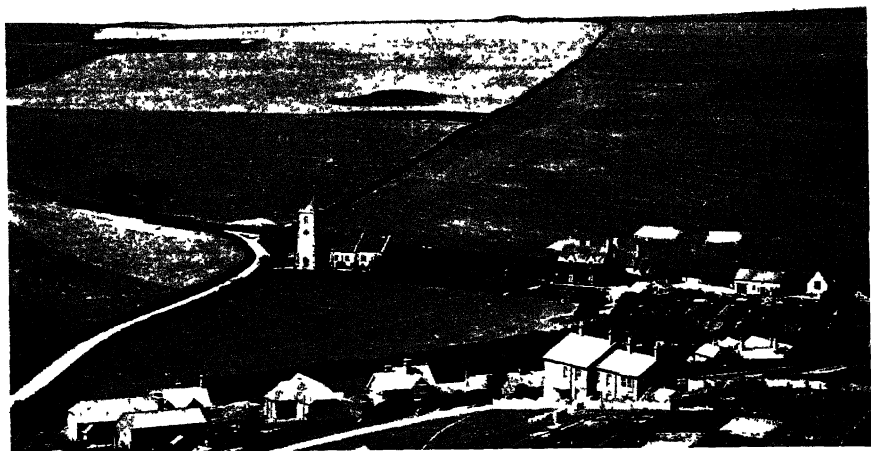
63. STEEPLE ASHTON, WILTSHIRE



64. HINTON ST. GEORGE, SOMERSET



65. ABBOTSBURY, DORSET



66. KIMMERIDGE, DORSET

67. WEST LULWORTH, DORSET



68. MELS, SOMERSET

69. PRESTBURY, CHESHIRE



70. HODNET, SHROPSHIRE

71. IRONBRIDGE, SHROPSHIRE



PEMBRIDGE, HEREFORDSHIRE

*Drawn by Sydney R. Jones*

### (iii) THE WESTERN MIDLANDS

For our purposes this area is mainly determined by the sandstone formations ; it is an inverted triangle whose western edge is Wales, and its eastern the lias formations ; into its northern side the Pennine Chain, with its coal measures, drives a broad wedge. The various geological strata yield a certain number of building stones. From the Welsh mountain system which projects into Shropshire come the quarries of Soudley, Hoar Edge and Horderley near Church Stretton, and of Downton Castle near Ludlow. In the Forest of Dean district in Gloucestershire there are good quarries in the old red sandstone at Mitcheldean and Coleford, and the coal measures there produce a stone known as Pennant. At Tintern the abbey was built of a good local sandstone. Among the sandstone from which all the red western cathedrals and most of the churches of this region were built, the quarries at Grinshill in Shropshire (the early churches in Shrewsbury), Penkridge (west front of Lichfield) and Hollington in Staffordshire, Runcorn and Woolton in Cheshire (the new cathedral at Liverpool) may be taken as examples. Mansfield in Nottinghamshire lies on the edge of the sandstone and magnesian limestone, and produces stone from both formations.

While this stone tinges with red nearly all the soil and the churches of

this country, it does not however provide the material for most of its smaller dwellings. For this it was too difficult to quarry, and men found it easier to draw on the abundant timber from the forests, which were not drained by ships and iron, as in the South. Cannock Chase and the Forest of Arden are names which remind us of the wooded character of this landscape, and even to-day the most cursory American visitor to 'Shakespeare's Country' will not forget its oaks. The characteristic style of the land is half-timber and plaster; brick has by now usually taken the place of the plaster filling. Until Welsh slates began to flood the country early in the last century, thatch was the normal roof covering, but there is plenty of tile as well. In the north and east of this region the Industrial Revolution has made serious encroachments. Birmingham shoots its influence in all directions; Cheshire now is one vast suburb, or, at best, a garden city. But in the south and the west the villages have a rich and coloured setting: the constant undulations of the ground, the red earth, the orchards and the blossom, and a number of wide and happy streams give to this whole region a character of its own, very different from the less exuberant East, the openness of the North, or the long ranges and more marked features of the South. Where the hills are definite and well defined, as in the case of the Wrekin or the Malvern Hills, they do not bound and dominate a whole countryside like the chalk hills of South England, or the Mendips, the Quantocks and Dartmoor. It is a land of few boundaries and little precision. On the county map this character is reflected in the charming archaism of the 'Parts of Worcestershire'; in its village architecture it is well matched by these artless timbered houses which contrast so strongly with the finished and deliberate work of East Anglia. As we approach the Welsh hills and the frontiers of the North this character is intensified; before these rude stockades we seem almost aware of the fringes of civilisation. In Cheshire and south Lancashire the timber-work seems to follow no longer any laws of construction or design; the patterns are laid on as thickly and as random as an African native woman puts on her glass beads and her copper wire. In the industrial deluge around them, they stand out like the relics of a more quaintly barbarous age. For their effect they seem to trust less to art than to a divine instinct. 'Richard Dale Carpedier made thies windows by the grac of God' is the inscription on one of the bays of *Moreton Old Hall*, the most remarkable of all these buildings (illus. p. 44). On a smaller scale the style is seen in this house in *Prestbury* (69), which lies just outside Macclesfield and yet preserves some charm. Less of it is evident at *Malpas* (75), where, when this photograph was taken, this

exquisite expanse of corrugated iron had already covered the building in the foreground. The Cheshire villages offer little but isolated examples of the ancient style ; here and in south Lancashire it is principally preserved in the big houses, like *Moreton*, *Bramhall*, and *Adlington*. It has been universally admired, considered the essence of the picturesque, and copied with disastrous effect.

In Staffordshire and north Shropshire occasional buildings like these at *Abbots Bromley* (74) and *Hodnet* (70) stand out in streets of less distinction. *Ironbridge* (71) is included to show one village of the newer sort ; the house in the foreground may have been there before the invasion. In west Herefordshire beneath the shadow of the Welsh mountains there is a pretty cluster of villages like *Luston* (73) and *Pembridge* (72), of which another part is drawn in the headpiece, p. 41. At Sarnesfield in the same county lies buried a notable man. John Abel of Hereford, 'one of His Majesty's carpenters,' died in 1694 at the age of ninety-seven. 'Build they who list or they who wist, for he can build no more,' says the inscription above his tomb. As a rule these cottages were not the product of deliberate study and careful design ; they represent a slow local tradition unaffected by distant influences and embellished occasionally by individual fancy. John Abel is the rare example of a personality in local building whose name has come down to us, and who infused into the native style some order and ornament from the outside world. To him are attributed many of the important buildings of the western towns, such as the Market Hall at *Ledbury*, the Hall of the Butchers' Guild at Hereford (1621), and particularly the former Market Hall of *Leominster*. Although the majority of English timber cottages are said to date from the reigns of Elizabeth and Charles I, a rather earlier period than that of the Cotswold stone, John Abel's influence cannot have been altogether negligible in the timber villages of Herefordshire.

In Worcestershire, Warwickshire and west Gloucestershire the countryside is still thickly sown with black-and-white cottages like those which we see in *Offenham*, *Shottery*, *Croftborne*, *Ombersley*, *Alcester* and *Norton* (76-81). Among these pretty and conspicuous buildings it would be tedious and perhaps impossible to distinguish any local types. They range as far afield as the south of Nottinghamshire. We like them, partly perhaps because they come from Shakespeare's England and because they are so easily recognisable, but is there not something slightly monotonous about the constant repetition of these white squares in their clumsy black frames ? This is scarcely a motif which, like the gables of the central oolite, can give

## THE WESTERN MIDLANDS

a rhythm and unity to the whole architectural district ; it is not a style which sinks so peacefully into the countryside as the native types of any other part of England. Moreover, Victorian brick has worked many ravages here, and there are relatively few villages of the earlier epoch which to any extent remain intact.

NOTE.—The date of John Abel's death, as recorded on his tombstone at Sarnesfield, is 1694, and not, as is usually stated, in the *Dictionary of National Biography* and elsewhere, 1674. It is, in consequence, at least doubtful whether some of the earlier buildings attributed to him are really his work.



LITTLE MORETON HALL, CHESHIRE

*Drawn by H. P. Clifford*



72. PEMBRIDGE, HEREFORDSHIRE



73. LUSTON, HEREFORDSHIRE

74. ABBOTS BROMLEY, STAFFORDSHIRE



75. MALPAS, CHESHIRE

76. OFFENHAM, WORCESTERSHIRE



77. SHOTTERY, WARWICKSHIRE



78. CROPTHORNE, WORCESTERSHIRE



79. OMBERSLEY, WORCESTERSHIRE



80. ALCESTER, WARWICKSHIRE



81. NORTON, NEAR EVESHAM, WORCESTERSHIRE

#### (iv) THE SOUTH-WEST

When a man passes west of Bridgwater a new country opens up before him. The red earth which we have left further north begins again, the colours become brighter and more varied, and from the Vale of Glastonbury to the borders of Cornwall the scenery is dominated by a succession of great hills crowned with bracken and heather, and never out of touch with the sea. This country is usually called Devonshire, but the first and perhaps the best part of it, including almost all Exmoor, lies within Somerset, which thus contains within its borders a far greater variety of scenery than any other county in England. A love of this land is no acquired taste : its attraction is instant and irresistible ; and few industries except the tourist one have disfigured it. To its beauty its inhabitants have greatly contributed : nowhere perhaps has agriculture worked more lovely effects ; the hill-tops are left their covering of fern and beech and purple, but if men had not worked below, there would be no fields to offer an unending pattern of brown and red, gold and yellow, and all shades of green. In this country the villages are not, as in the Cotswolds, the conspicuous points round which the rest seems grouped, and which seem as there obviously to control the whole. No art appears to have made them except the art of filling worthily and unobtrusively a few points along the combes or at the foot of the hills. Their intention seems to have been not so much, as in the eastern counties, to make in themselves something fine and good, as to offer to the generous curves of nature above them no sharp edges and angles, and no inharmonious tints. Here, as in *Selworthy* (82), *Cockington* (83), or *Hope* (91), the trees and the hills matter most, and men have made their humble dwellings among them. Nowhere else in England are we aware of so perfect a subordination of building to landscape. To appreciate this to the full, we have only either to imagine in this setting any of the other local styles which have been considered, or to imagine these villages in any typical scenery in the North or East. It is immediately apparent that the black-and-white houses of the Midland sandstone will not suit the same soil here, that the little houses of the chalk hills would look too mean, and the good timber and brick of the East too refined. On the other hand, these irregular groups and untidy structures would look slovenly and insecure almost anywhere else.

As in the Western Midlands, the local stone did not usually form the material for the ordinary cottage. Many villages, especially in Cornwall,

will be found to be built largely from it, but generally stone was too distant or too unsuitable. The house on the left at *West Looe* (85) is an ancient example. It came straight out of the side of the hill, and the nearest wall is without mortar. In Cornwall surface blocks of granite



SENNEN, CORNWALL

*Drawn by Brian Cook from a photograph by the Author*

the neighbourhoods of Torquay, Ilfracombe, Dartmouth and Paignton. This is usually red, but in the greensand formations which stretch south from Blackdown comes the white stone of Beer, which has been quarried ever since it was used in Exeter Cathedral in the fourteenth century.

Thatch, which is said to be ten per cent. warmer in winter and cooler in summer than slate, was the usual roofing material until the introduction of slate and pantile at the close of the epoch. The disastrous invasion of Welsh slates a century ago was assisted to some extent in west Somerset by the quarrying of a similar hideous product in the sides of the Brendon Hills. In Cornwall, as in the Lake District, slates have been indigenous

were used from the earliest times for the Celtic crosses which still are the pride of the county, and at *Sennen* (illus. on this page), near Land's End, the fishermen cut great blocks of it into houses like these, which may date from far back into the Middle Ages. It was not until the eighteenth century that the granite of Dartmoor and Cornwall was quarried and used for lighthouses, important London buildings near the water like the foundations of the Houses of Parliament or Waterloo Bridge. Among other places where local stone was commonly used are

since early times, and it should never be forgotten that Cornwall is a land apart, where Celtic speech survived until the end of the eighteenth century. As in Wales, in Ireland and in the Highlands of Scotland, the Celtic character is expressed in its religion; they have all needed something more vivid and emotional than an ordinary Anglicanism, and if they have not remained loyal to Rome, they have sought a newer and more exciting allegiance. It is therefore not unsuitable that at *St. Keverne* (86), which is otherwise not a very representative Cornish village, the chapel should figure in the foreground. It is a land where the extremes meet; many of its most charming churches—as, for instance, Blisland on the edge of the Bodmin Moor, standing below a tree-covered green—are now served and adorned by Anglo-Catholic clergy. More typical of Cornwall is the little fishing village of *Port Isaac* (93).

For the walls of their houses the typical stuff of the West Country is cob.<sup>1</sup> It may be well to give some explanation of what this is, as it is not generally known. Cob is simply mud mixed with other stuff such as straw, chalk, gravel, broken slate or road scrapings, according to the locality, to harden and consolidate it. To keep the damp off above and below it needs a good foundation and a good overhanging roof; these were provided by stone and thatch. It was a Devonshire saying that 'all cob wants is a good hat and a good pair of shoes.' To quote Mr. C. F. Innocent: 'The first layer of "cob" was built 2½ feet high around the foundations, and the walls themselves were 2 feet thick. The stuff was used as wet and soft as ordinary mortar, but after a week or so, according to the dampness or dryness of the atmosphere, allowed for the layer to consolidate, another layer was put on, and so on until the work was finished, two years being required for a two-storied house, if it were to be properly done. In Devonshire each course was known as a "raise." When building a cob wall, one of the workmen stood on the wall to tread it down, and the woodwork, such as the lintels of doors and cupboards, was fixed in as the work went along. The walls had a tendency to crack, especially at the corners, and they were generally rounded to avoid this; this rounding of the corners may have had its origin in early circular or oblong buildings, and been retained for practical purposes.'<sup>2</sup>

<sup>1</sup> The word is West Country, and Anglo-Saxon in origin; it is derived either from an earlier form of the modern German *Korb* (meaning 'a basket,' or 'wattle-work') or possibly, as it is sometimes called 'clob,' from the older form of the modern German *kleben*, which means 'to smear.'

<sup>2</sup> C. F. Innocent, *The Development of English Building Construction*, p. 137.

In this country the chimneys are unusually tall, and, like the round ovens which we often find there, are built out from the sides of the house, of which, except the foundations, they were naturally the most solid part. Further examples are at *Otterton* (87) in Devonshire. At *Dittisham* (92) we see an old curious street leading down to the Dart with a wooded bank on the other side. In another photograph two villages, *Newton Ferrers* and *Noss* (84), face each other across the river Yealm further to the west; a recent photograph in a London newspaper advertising 'where to winter in England' reveals a post-war growth of villas and bungalows on one of these banks. This is unfortunately the case with most of the south Devon coast. The last three photographs show villages among the Mendips; the Quantocks and Dartmoor. The Mendips are not in this area, but, like the Vale of Glastonbury, they refuse inclusion in any broad classification; in geology and in atmosphere they recall rather the similar carboniferous formations of the West Riding. In the heart of them lies Priddy. 'Gie I Priddy,' said, after ripe reflection, one of its inhabitants on his return from his first visit to London.<sup>1</sup> In many other parts this spirit is not yet dead. *Compton Bishop* (89) has a kinder site: it is at the foot of the steep southern escarpment of Mendip, and from the bare hill above one looks south and west, across the moors and the sea, towards the western hills of which we have spoken, as towards a promised land. The Quantocks are the beginning of this country, which needs above all things the sun. *Holford* (88) is on their northern side, and is seen here in an unsuitable wintry garb; on their other side, in the valley between them and the Brendon Hills, lies *Stogumber* (90), a village of Somerset, if ever there were one, which Bernard Shaw, in 'Saint Joan,' has put into Devonshire. Much further to the south-west, in a wide round depression in eastern Dartmoor, lies the famous *Widcombe-in-the-Moor* (94). These last two examples show some characteristic western church towers. In central Somerset, in *Huish Episcopi*, in North Petherton, and in many others these reach their culminating glory. Inside, these churches are full of the richest woodwork. It would almost seem that the absence of half-timbered houses is partly thus explained: the timber which the Western Midlands lavished on their domestic buildings was here put to a nobler use. The forests, too, were not so extensive, and the ships also may have taken their toll.

<sup>1</sup> This was a favourite story of the late Walter Raymond, to whose writings all lovers of Somerset are in debt.



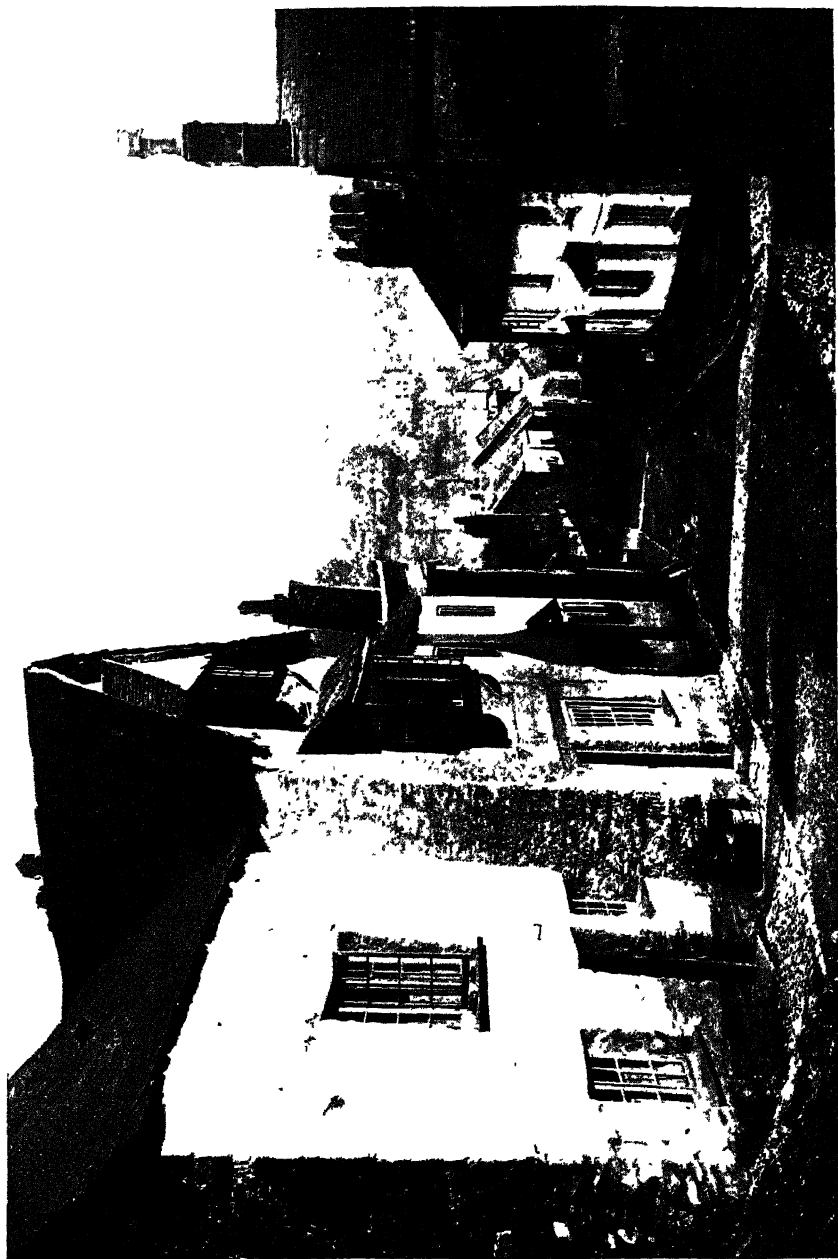
82. SELWORTHY, SOMERSET



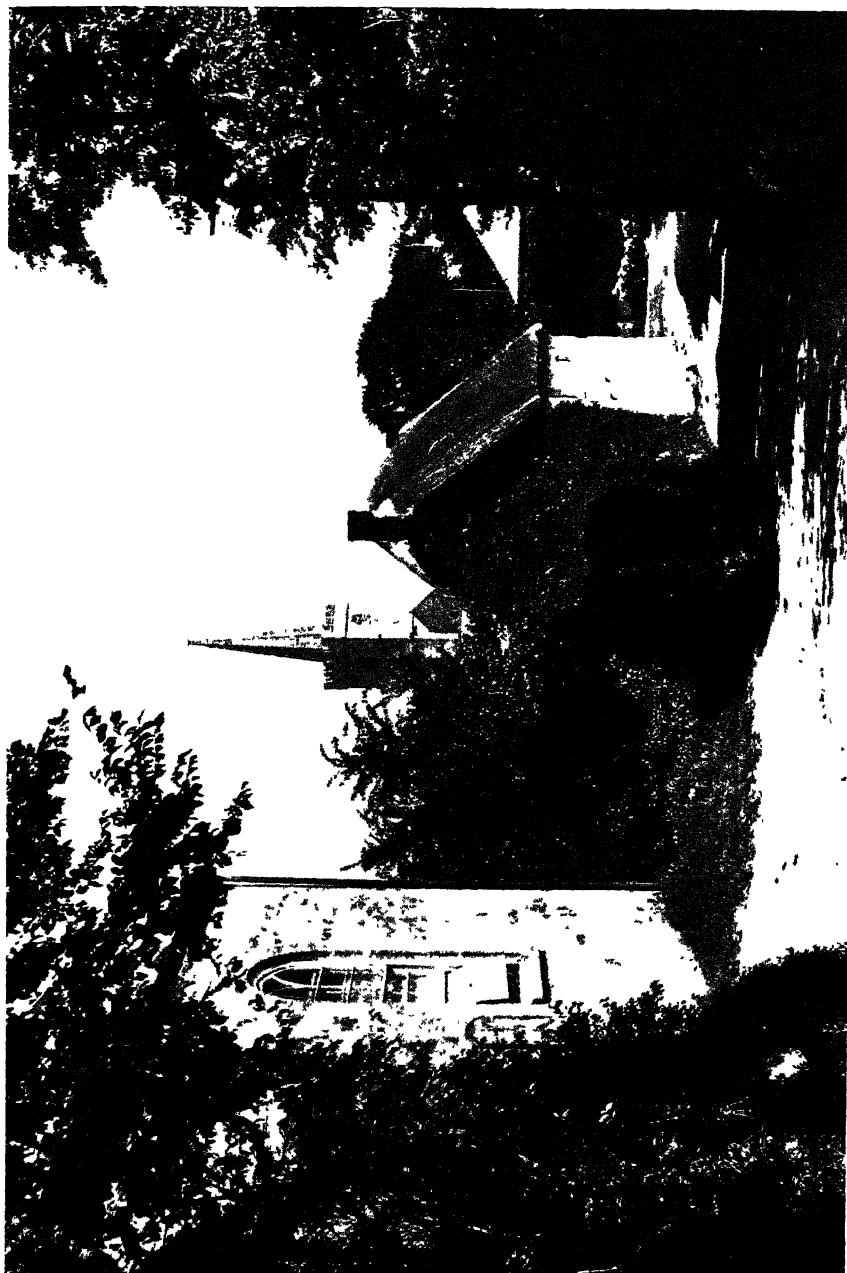
83 COCKINGTON, DEVONSHIRE



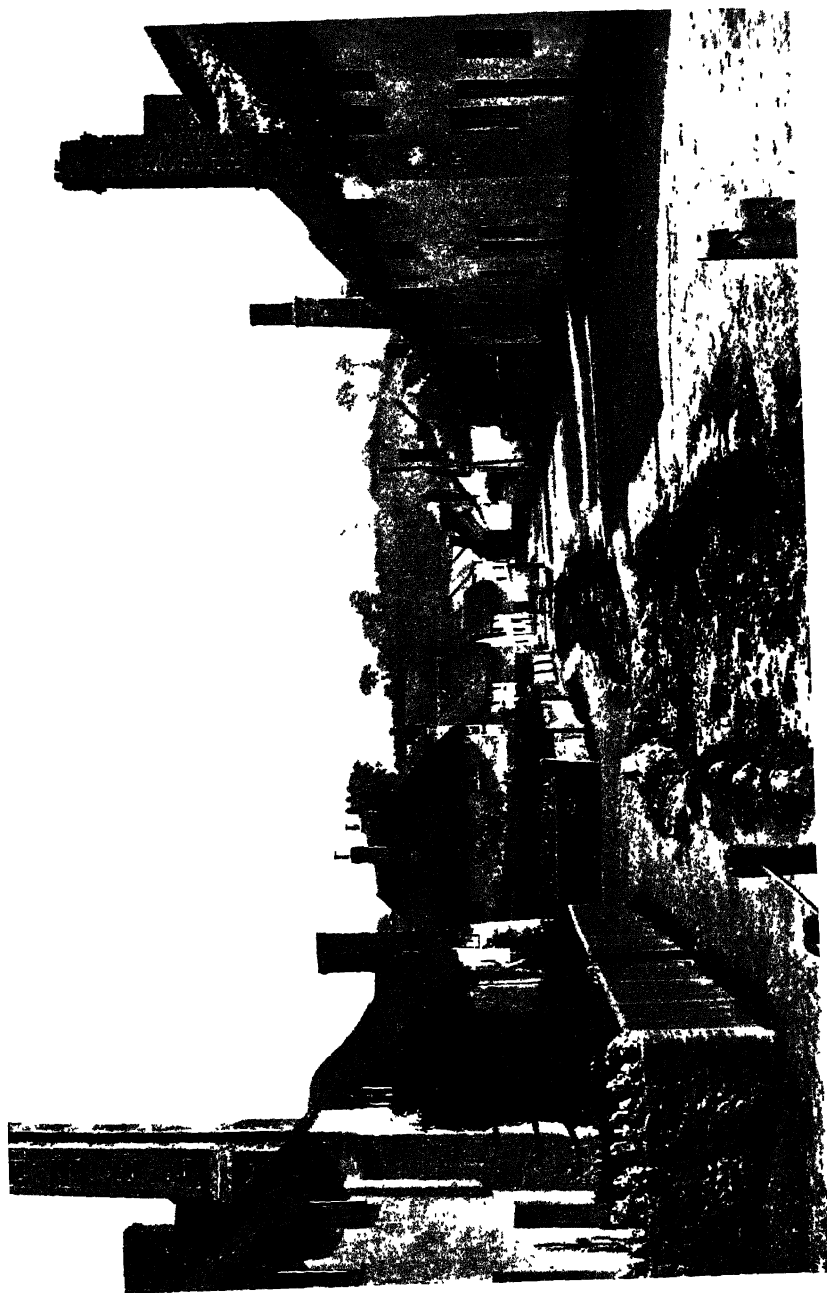
84. NEWTON FERRERS AND NOSS MAYO, DEVONSHIRE



85. WEST LOOE, CORNWALL



86 ST. KEVERNE, CORNWALL.



87. OTTERTON, DEVONSHIRE

88. HOLFORD, SOMERSET



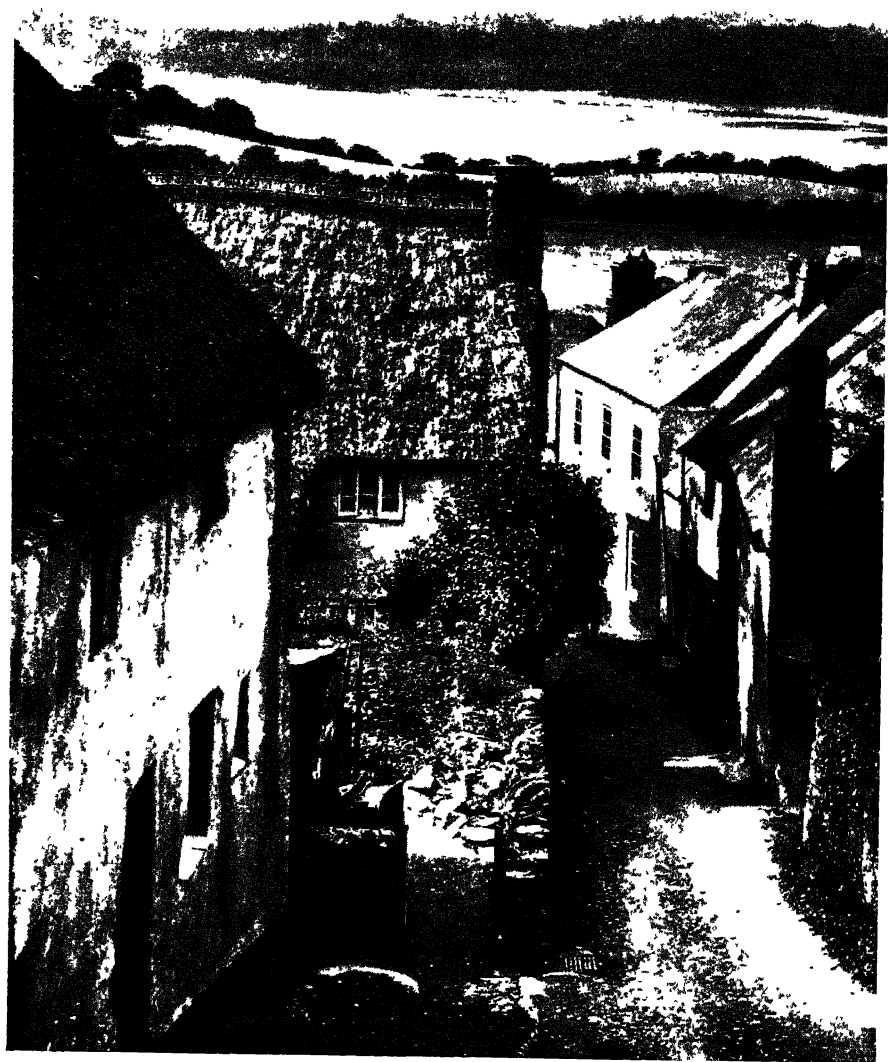


89. COMPTON BISHOP, SOMERSET



90. STOGUMBER, SOMERSET

91. HOPE, DEVONSHIRE





93. PORT ISAAC, CORNWALL



94. WIDECOMBE-IN-THE-MOOR, DEVONSHIRE

(v) THE NORTH

With a sure instinct the Church has from an early age reflected in her provincial system the most fundamental division of England. Since its definition, after many struggles, in the twelfth century, the boundary between the provinces of Canterbury and York has represented more closely even than the geological map the natural differences between the Northerner and the Southerner. At the Reformation, and again in modern times, the frontier has been altered, so that Cheshire is now within the northern province and Nottinghamshire outside it, but the intention has always been, not to divide England fairly into equal parts, but to make the essential difference between North and South. In the Dark Ages the division was often more equal; Scotland and Worcester were at times under the jurisdiction of York. The geological map broadly confirms this difference, and, following it, we shall place Derbyshire, and not Nottinghamshire, within the North, but it would be absurd, as we shall see, to put eastern Yorkshire in the South, to which it geologically belongs. On the other hand, we have seen that Cheshire and south Lancashire lie on the Midland sandstone, and that this is reflected in their buildings. The division which the Church made at the Reformation was in this case premature, and it was not confirmed socially until the Industrial Revolution. In Epoch III Cheshire was of the South; it is now most clearly an adjunct of the North. More decisively even than the Church, and the geology which has largely but not wholly determined their character, the villages of the North proclaim that we have here to do with a different people and with a country which is far more a land apart than any of the other regions of England.

The simplicity, severity and firmness which all nations seem to have found in their northern inhabitants, and usually at the expense of liveliness, imagination and art, are in England intensified by the setting which nature has given them. When Mephistopheles ridicules Faust's desire to heap upon his brow all the noble qualities of the earth, he cites among them 'Des Nordens Daurbarkeit.' In the wide open mountains of our North, this 'lastingness' is the quality which may inspire us most. The great sweeping hills above *Troutbeck* (95) seem certainly eternal, and some of the buildings below seem like men's attempt to match them. Here men's greatest efforts have been expended in a struggle with the elements, with the winds, the cold, and the rugged soil. In making a covering for themselves their only attempt has been to build firmly, and it has been hard to build at all.

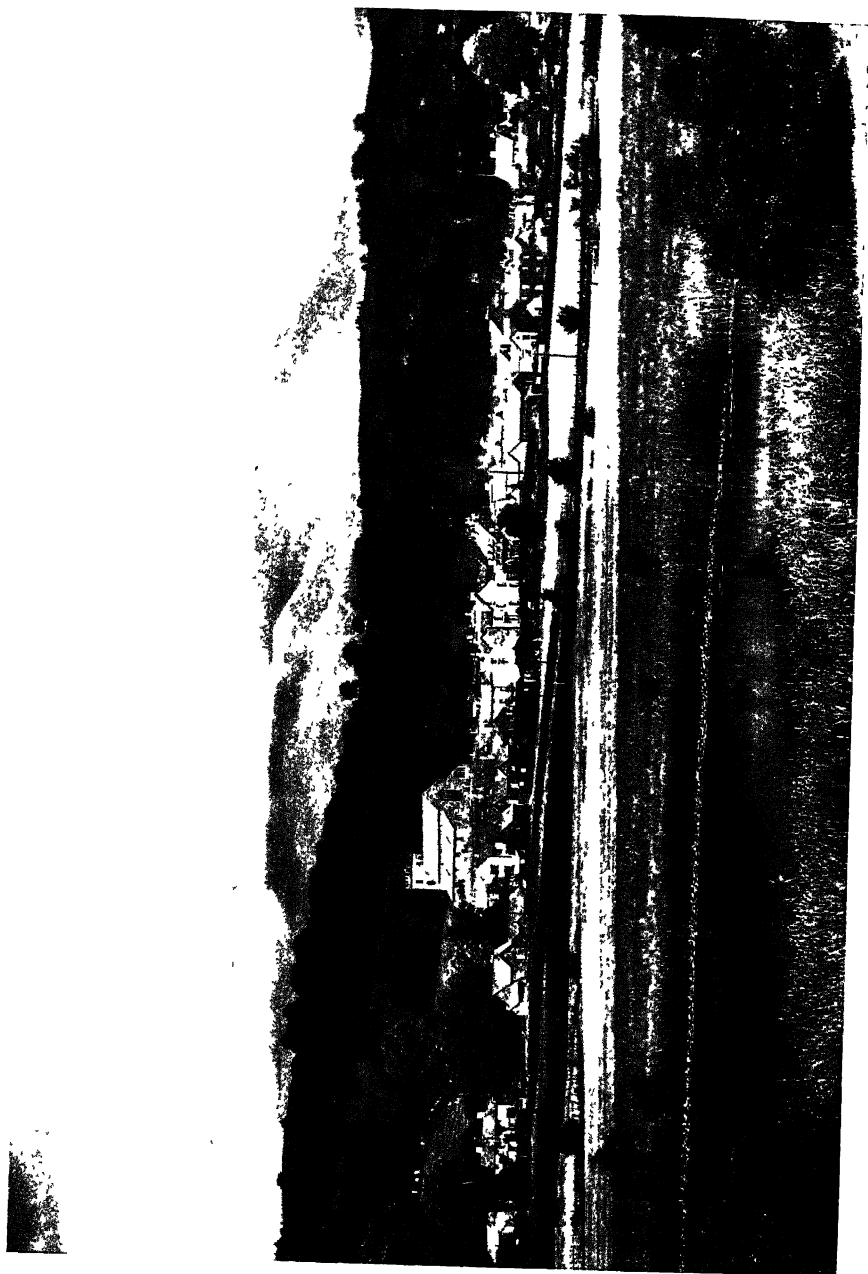
Over all these northern villages there is the impress of a great monotony, and while they are without the meanness and the apparent poverty of the miserable homesteads of the Scots, they are altogether without the rich and varied charm of the South. This is a people whose spirit is slow and grim and who, without being mean or squalid, have an obvious contempt for all the externals of life. Yet many of the dwellings which they have hewn in great blocks out of their native stone will long survive the lovelier cottages of the eastern and western counties, or even the looser stonework of the Midlands. Moreover, these villages are in keeping with their landscape, and one would hardly have them otherwise. They are not, as in Scotland, a constant reminder of the smallness of men in face of the grandeur of nature.

The characteristic village of the North is built of the local stone ; this stone is cut in large blocks, and the dressed quoins too are large and square, as in the houses at *Castleton* (103) in Derbyshire or *Ovingham* (105) in Northumberland. The roofs, as at *Leyburn* (99) or *Burtersett* (102), are covered with big stone slates, and the pitch is low to accommodate them. At *Halton* in Lancashire two stones alone were made to form one roof. At *West Burton* (98), too, which lies in the Nottinghamshire sandstone, its roofs are flat, and the villages in this neighbourhood have a northern appearance, very different from *Balderton* (46) and *Carlton* (47) in the south of the same county, where the influences have come rather from the east. Slates from Wales or Westmorland, or pantiles, have largely succeeded these stone roofs, but even then the pitch is frequently not raised, so strong is the tradition. The chimneys are squat, ornament of any sort rarely exists at all, and one house after another presents the appearance of a solid uninteresting little box. Behind them and above them stretch the open moors and the hillside. Save for an occasional dab of whitewash, there is a universal greyness over all these people's dwellings, and there are few of the varied tints which lichen and time have given to the Midland oolite. Occasionally, as at *Blanchland* (101), or in *Wensleydale*, or around a big house like *Hassop* (97) in Derbyshire, or some ruined abbey, there are charming oases in this bleakness. There tall slender trees stand in thick and long lines on each side of the dancing streams, or denser woods cluster suddenly in a cup of the hills and surround some signs of modern wealth or medieval colonisation.

The mountains of the Lake District are of varied earlier formations. In them lies the charming village of *Hawkshead* (96), where many of the walls of the houses are hung with slate as in Cornwall. North of this, around the



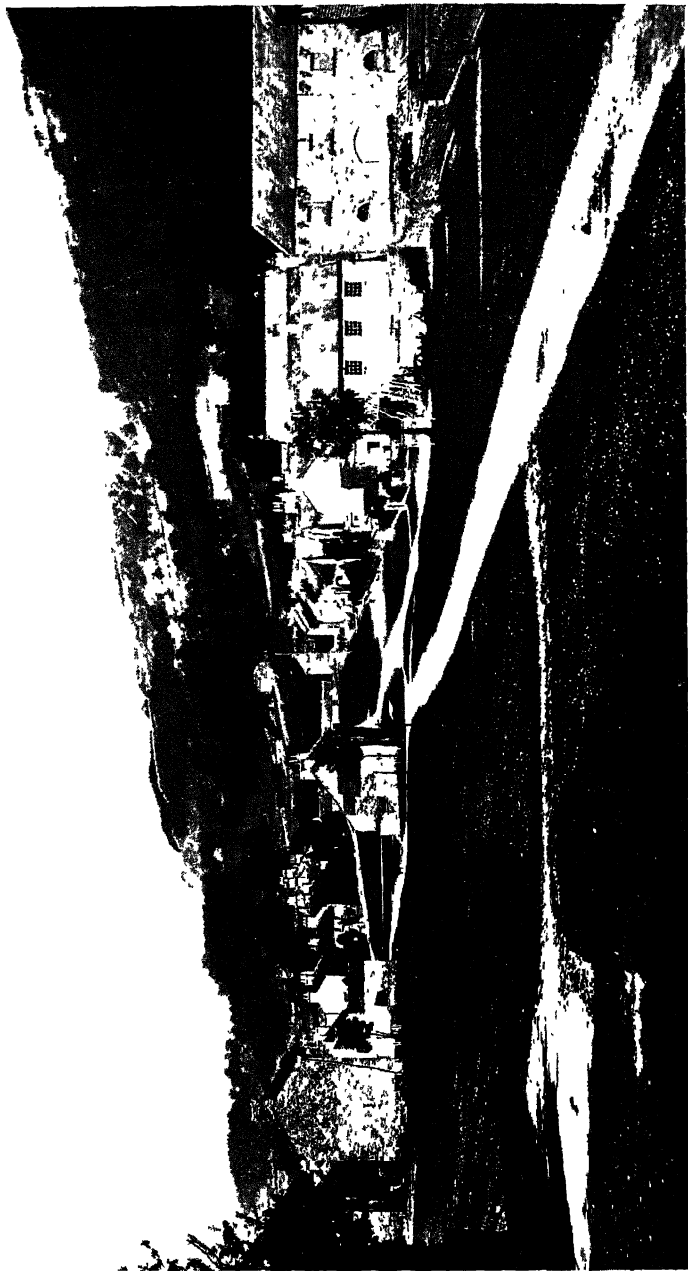
95. TROUTBECK, WESTMORLAND



96. HAWKSHEAD, LANCASHIRE



97. HASSOP, DERBYSHIRE



98. WEST BURTON, NOTTINGHAMSHIRE



99. LEYBURN, YORKSHIRE.



100. NUNNINGTON, YORKSHIRE

101. BLANCHLAND, NORTHUMBERLAND



102. BUXTON, YORKSHIRE.



103. CASTLETON, DERBYSHIRE

104. RAVENSWORTH, YORKSHIRE



105. OVINGHAM, NORTHUMBERLAND



INTERIOR

Solway and with a tongue stretching down to Appleby, one of the prettiest of all country towns, the red sandstone reappears. The chief geological formation of the North, however, running down the centre in a broad band covering the Pennine Chain from the Cheviots to the Peak, is carboniferous limestone, which is freely overlaid by the sandstone known as millstone grit, and bordered by the coal measures. The ordinary building of the country is of millstone grit. On the eastern side of this carboniferous system is a long narrow fringe of magnesian limestone, which provides freestone comparable to that of the best oolite. Some of its most famous quarries are Mansfield in Derbyshire, alongside of red and white sandstone, Bolsover Moor in Derbyshire, Anston in Yorkshire, Tadcaster and Huddlestone. Bolsover Moor and Anston were chosen for the Houses of Parliament, after an extensive inquiry by a special commission, which considered it superior for this purpose to stone from the oolitic formations. From Tadcaster comes a lovely white stone which built York Minster and most of the churches of York. From Huddlestone comes the central part of the walls of King's College Chapel, Cambridge, and also its glorious vault. Yet, even in those parts of Yorkshire from which this stone is drawn, a stone which could have made buildings as good as those of Rutland or Gloucestershire, the Yorkshiremen built as if they were still using their coarse millstone grit. *Ravensworth* (104) lies within a few miles of the magnesian limestone. *Nunnington* (100) is on the edge of the North York Moor, which is oolite. But these villages show no mark of a different spirit. The brick houses of the chalk and clay of the East Riding have an equal lack of fantasy. The mountains have dominated all this land and its people.

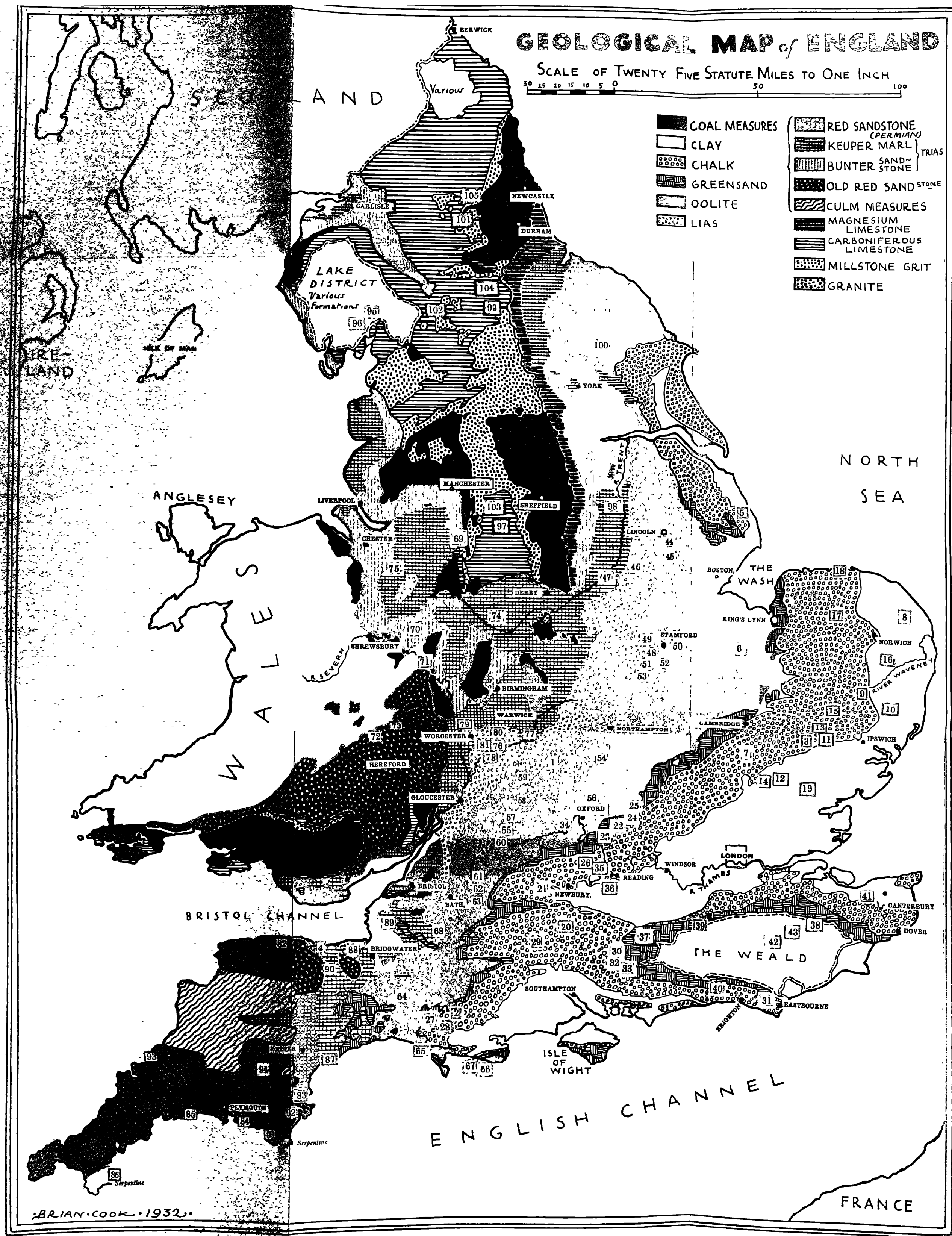
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